

# Music & Letters

*A Quarterly Publication*

Edited by

A. H. FOX STRANGWAYS

*Price Five Shillings*

Vol. XVII No. 2

April 1936

## CONTENTS

	PAGE
The Beggar's Opera, The Burlesque, and Italian Opera . . . . . A. V. Berger . . . . .	93
The Theory of Musical Expression . . . . . V. Bennett . . . . .	106
The Songs of John Danyel . . . . . P. Judd . . . . .	118
Beethoven in the Goethe—Zelter Correspondence . . . . . J. Pulver . . . . .	124
Style in Pianoforte Concerto Writing . . . . . R. Erlebach . . . . .	131
Berlioz and his Critics . . . . . J. H. Elliot . . . . .	140
The Beginnings of Clarinet Literature . . . . . P. Gradenwitz . . . . .	145
Was Sir Walter Scott Musical? . . . . . A. Hedley . . . . .	151
Register of Books on Music . . . . .	154
Reviews of Books . . . . .	158
Reviews of Music . . . . .	171
Reviews of Periodicals . . . . .	175
Gramophone Records . . . . .	184

Copies are to be had of  
The Manager, *Music and Letters*,  
35, Wellington Street, Strand, London, W.C. 2  
and through all booksellers  
and newsagents



# ROYAL COLLEGE OF MUSIC

PRINCE CONSORT ROAD, SOUTH KENSINGTON, LONDON, S.W.7

(INCORPORATED BY ROYAL CHARTER, 1883)

## *Under Royal Patronage.*

Director—SIR HUGH P. ALLEN, G.C.V.O., M.A., D.Mus., D.LITT.

Hon. Secretary—CHARLES MORLEY, F.R.C.M.

Registrar—BASIL C. ALLCHIN, M.A. (Oxon), F.R.C.M., F.R.C.O.

Bursar—E. J. N. POLKINHORNE, Hon.R.C.M.

Telegrams: "Initiative, Southkens, London."

Telephone: "Kensington 3643."

## COMPLETE MUSICAL EDUCATION

THE COLLEGE offers a complete course of musical instruction of pupils of both sexes, both professional and amateur, by teachers of the highest eminence in all branches.

## JUNIOR DEPARTMENT

A Junior Department has been established to provide for Pupils under 16 years whose time is also occupied by the necessities of their general education. The Tuition Fee is £6 6s. per Term. Entrance Fee, £1 1s.

## SPECIAL CLASSES

Special Teachers' Training Course of Classes have been arranged to meet the requirements of the Teachers' Registration Council. Special Classes are also held for Score-reading, Musical Criticism, Opera and Ballet.

## ENSEMBLE CLASSES

There are Vocal and Instrumental Ensemble Classes, and Pupils sufficiently advanced in this work are given the opportunity of putting their knowledge into practice, at College Concerts.

## OPERATIC CLASSES

The College possesses a Fully Equipped College Opera Theatre for an audience of 600.

## SCHOLARSHIPS

The College enjoys a permanent Endowment Fund, from which upwards of seventy Scholarships and Exhibitions are founded which provide free musical education. There are also Council Exhibitions, Prizes, and other advantages, for particulars of which see the Syllabus.

## TERMS, FEES, etc.

There are three terms in the year. The Tuition Fee is £12 12s. per Term. Entrance Fee £2 2s. Students must continue at College for at least three terms. Female Pupils requiring residence are accommodated at Queen Alexandra's House, adjacent to the College, as far as the capacity of that Institution allows, on terms to be obtained from the Lady Superintendent.

## A.R.C.M.

An examination for Certificate of Proficiency with the title of "Associate of the Royal College of Music" (A.R.C.M.) is held three times a year, in September, December and April. Fee £5 5s.

## [PATRONS' FUND]

The Royal College of Music Patrons' Fund (founded by Lord Palmer, F.R.C.M.) for the encouragement of British Composers and Executive Artists, and the Lord Palmer Fund for Opera Study in the Royal College of Music. Particulars may be obtained from the Registrar.



# The Royal Academy of Music,

YORK GATE, REGENT'S PARK, LONDON, N.W. 1.  
INSTITUTED, 1822. INCORPORATED BY ROYAL CHARTER, 1830.

Patrons { HER MAJESTY QUEEN MARY,  
and other Members of the Royal Family.

President: H.R.H. THE DUKE OF CONNAUGHT AND STRATHBARN, K.G.

Principal: SIR JOHN B. McEWEN, M.A., D.Mus., LL.D.

**MIDSUMMER TERM BEGINS MONDAY, 4th MAY, 1936**  
**ENTRANCE EXAMINATIONS FROM 30th APRIL**

VACATION COURSE FOR TEACHERS. Pianoforte, Class Singing, Aural Training, Musical History and Appreciation, Elocution. September 8th to 11th inclusive. Synopses of Lectures on application.

SCHOLARSHIPS. 78 Scholarships and Exhibitions for all branches of Music.

ORCHESTRA. Under the direction of SIR HENRY J. WOOD, D.Mus., F.R.A.M.

ENSEMBLE CLASSES. For the study of Vocal and Instrumental Ensemble.

SPECIAL COURSES (Optional). Conducting, Opera, Art of Speech, School Music, Training of Teachers.

GRADUATE COURSE (G.R.S.M. Lond.). Held jointly by the Royal Academy of Music and the Royal College of Music.

JUNIOR SCHOOL. SUBJECTS TAUGHT (Individual lessons), Pianoforte, Organ, Violin, Viola, Violoncello, Harp, Elocution, Dancing. SUBJECTS TAUGHT IN CLASS: Singing, Elements of Music, Aural Training, Harmony, Composition, Percussion Band, etc.

L.R.A.M. Last day of entry for September Examination, 30th June, or with late fee (5/-) 12th July.

PROSPECTUSES, entry forms and all further information from

L. GURNEY PARROTT, *Secretary*.

## THE ASSOCIATED BOARD OF THE ROYAL SCHOOLS OF MUSIC, LONDON

Patron—His Majesty the King.  
President—H.R.H. The Prince of Wales, K.G.

### LOCAL EXAMINATIONS IN MUSIC BY THE JOINT AUTHORITY OF THE ROYAL ACADEMY OF MUSIC AND THE ROYAL COLLEGE OF MUSIC

Candidates for Practical Examinations are divided into four groups: (1) for Keyboard Instruments; (2) for Stringed Instruments; (3) for Vocal Music; and (4) for Elocution. Examiners in these groups have special experience in the subjects concerned.

WRITTEN EXAMINATIONS in 1936 will take place on March 11th, June 17th, and November 11th, and PRACTICAL EXAMINATIONS shortly after these dates.

EXHIBITIONS providing free tuition for two years or more at the R.A.M. or the R.C.M. are offered annually.

Separate Syllabuses for the Examinations in Music and in Elocution, Entry Forms, &c., obtainable post free from:— L. H. MACKLIN, M.A.,

*Secretary,*

14 & 15, Bedford Square, London, W.C. 1.

Telegrams: "Associa, London." Tel: Museum 4478

## THE TOBIAS MATTHAY PIANOFORTE SCHOOL.

96, Wimpole Street, London, W.1.

For instruction under his teachers, and under his supervision, on the lines laid down in "Act of Touch," "First Principles of Pianoforte Playing," "Some Commentaries," "Relaxation Studies," "Child's First Steps," "Forearm Rotation," "Musical Interpretation," "Pianist's First Music Making," "Method in Teaching," The "Slur," Epitome, "The Visible and Invisible," &c.

**Open to Professionals and Amateurs  
and also to Children.**

The staff consists of 41 Professors of great experience and platform reputation, all trained by the Founder.

**Complete One-Year Training Course  
for Teachers.**

(Accepted by Registration Council.)

Comprises Lecture Lessons by the Founder and others in Psychology, Piano Teaching, Aural Training, Child-teaching, Singing-class management. These lectures are also  
**OPEN TO NON-STUDENTS.**

For further particulars write—

Miss ELSIE NEVILLE, *Secretary*

Soeben erscheinen die ersten.  
Lieferungen des unentbehrlichen Nach-  
schlagewerkes:

## Kurzgefasstes Tonkünstler- Lexikon

für Musiker und Freunde der Ton-  
kunst begründet von Paul Frank  
neu bearbeitet und ergänzt  
von

**Wilhelm Altmann**

14., nach dem neuesten Stand  
erweiterte Auflage mit vielen  
tausend Namen

Kl. 4<sup>o</sup> Format, insgesamt etwa 12  
Lieferungen von je 48 Seiten

Preis jeder Lieferung M.1.—

Der Bezug der 1. Lieferung ver-  
pflichtet zur Abnahme aller  
folgenden

Das Werk erscheint im Jahre 1935  
vollständig, der Preis wird später  
erhöht

**Das vollständigste Sammelwerk  
über die vergangene und die  
lebende Musikergeneration!**

Jeder Komponist,  
Kapellmeister,  
Musikdirektor,  
Kantor,  
Organist,  
Chordirigent,  
Musiklehrer,  
Sänger,  
Pianist,  
Instrumentalist,  
ausübende Künstler jedwelcher  
Art,  
Musikliebhaber (Beamte, Ärzte,  
Apotheker usw.)

Jedes Konservatorium,  
Seminar

Jede Musikschule,  
Lehrerbildungsanstalt,  
höhere und mittlere Schule

wird diesen **allseitigen Ratgeber**  
benötigen!

Bestellungen durch jede gute Buch-  
und Musikalienhandlung, wie auch  
beim

**Verlag Gustav Bosse, Regensburg**

## The Royal College of Organists

KENSINGTON GORE, LONDON, S.W. 7

President: SIR IVOR ATKINS, Mus.D.

**CHOIR-TRAINING EXAMINATIONS.**—  
To be held during the week commencing May 11th,  
1934. Syllabus with entry form may be had on  
application to the College. Last date of entry is  
Monday, April 6th, 1934.

**DIPLOMA EXAMINATIONS — A.R.C.O.**  
and F.R.C.O.—To be held in London in July,  
1934, and in London and Glasgow in January, 1937.  
The Syllabus with entry form may be had on  
application to the College.

A few copies of the Report of the proceedings of  
the London Conference of Organists (July, 1935)  
can be had from the College, price 2/6 each.

**EASTER VACATION.**—The College will be  
closed from Thursday, April 9th, and will re-open  
on Thursday, April 16th, at 10 a.m.

FREDERICK G. SHINN, Hon. Secretary.

## The School of English Church Music

S.P.C.K. HOUSE,

Northumberland Avenue, London, W.C. 2

President:

His Grace The Lord Archbishop of Canterbury

Chairman of the Council:

Sir Arthur Somervell

Director: Dr. Sydney H. Nicholson,

Warden of the College

**THE S.E.C.M.** seeks by a policy of peaceful pen-  
etration and constructive criticism to improve the  
standard of church music throughout the country.  
It is never an interloper. It goes only where its  
presence is sought.

**THE S.E.C.M.** seeks to raise the standard of *choire*  
by recommending only worthy music in the columns  
of its quarterly magazine **ENGLISH CHURCH  
MUSIC** and in the advice it gives to its members  
privately.

**THE S.E.C.M.** seeks to raise the standard of  
*performance* by encouraging choirs to sing well  
only the music that is within their capacity, by  
issuing gramophone records, and by holding gather-  
ings of choirs.

Over 1,160 choirs are now affiliated, but there  
are many more which are not yet affiliated; some  
because they may not yet know of the work of the  
S.E.C.M.; and others, because they cannot afford  
to add to their subscriptions at the present time.

Will you adopt one of these choirs, or help us to do  
so, by sending a subscription to the Secretary,  
S.E.C.M., from whom all particulars, together with  
a short history of the movement, may be obtained  
without obligation?

H. L. A. GREEN,  
Secretary.

Just Published

## DISCOVERING MUSIC

By Howard D. McKinney and W. R. Anderson

This book presents an altogether novel approach  
to the study and enjoyment of music. It gives  
a most interesting comparison between musical  
and the other arts, and by combining technical  
information with intelligent philosophy, points  
the way to a deeper appreciation of musical  
beauty.

Cloth, 352 pp. 12/6 net.

Order from a bookseller or send 12/11 direct to  
**PITMAN, Parker St., Kingsway, London, W.C. 2**



# Universal Edition

B O O S E Y & H A W K E S LTD

## *The Pianoforte Classics*

UNIVERSAL EDITION

THE MOST MUSICAL EDITING

UNIVERSAL EDITION

## *The Chamber Music Classics*

UNIVERSAL EDITION

THE BEST ENGRAVING

UNIVERSAL EDITION

## *The Vocal Classics*

UNIVERSAL EDITION

THE FINEST PRINTING

UNIVERSAL EDITION

## *The Modern School*

UNIVERSAL EDITION

DELIUS, STRAUSS, MAHLER, MILHAUD, WEINBERGER

UNIVERSAL EDITION

## *The Orchestral Fire Library*

UNIVERSAL EDITION

BARTÓK, KODÁLY, REGER, BRUCKNER, BERG

UNIVERSAL EDITION

## *Boosey and Hawkes, Ltd.*

UNIVERSAL EDITION

295 REGENT STREET, LONDON, W.1

UNIVERSAL EDITION

SOLE AGENTS FOR THE BRITISH EMPIRE

LISTS AND CATALOGUES ON APPLICATION

## HEFFER'S

BUYS AND SELLS

### BOOKS on MUSIC

We specialise in the supply of new and second-hand books on music, and hold a considerable stock. We are always prepared to purchase any good books on music, including scores and interesting old manuscript music; please send us a list of any you wish to sell. At the present time we particularly need the following:—



## BOOKSHOP

- FORKEL—Bach, Eng. Translation. 1920.  
 BEETHOVEN—Letters, Trans. Shedlock, 2 vols.  
 NOTTEBOHM—Beethoveniana, 2 vols.  
 THAYER—Life of Beethoven, Eng. Translation, 3 vols.  
 BRIDGE—Twelve Good Musicians.  
 NEWMAN (E.)—Gluck and the Opera.  
 JAHN—Life of Mozart, English Translation.  
 WYZEWA (T. de) and SAINT-FOIX—W. A. Mozart, 2 vols.  
 NEWMAN (E.)—Hugo Wolf.  
 COBBETT—Cyclopedia of Chamber Music, 2 vols.  
 FULLER MAITLAND—Brahms.

Please send your Name and Address if you would like to receive our periodically issued lists of Second-hand Books on Music, including Miniature Scores.

W. HEFFER & SONS, LIMITED  
CAMBRIDGE—ENGLAND

## **CONCERNING REPRODUCTION**

The reproduction of music, either by the medium of gramophone records or wireless reception, acquires an entirely new standard of excellence where the Rimington Reproducer is used —“amazing”—“simply staggering in its realism” are how users describe it. A brochure giving full details will gladly be sent you.

The Rimington Review, a monthly magazine giving frank and unbiased criticisms of all new record issues, is part of a rather unique record service. A copy will be sent you on request. If you are a record buyer it will prove invaluable.

RIMINGTON, VAN WYCK, LTD.  
42/3, CRANBOURNE STREET,  
LONDON, W.C.2

**NUMBER ONE** of “Music & Letters”  
(unobtainable elsewhere) **FOR SALE**  
£1 post free. Box K/M, “Music & Letters,”  
35 Wellington Street, W.C.2

### **MUSIC IN NEW ZEALAND.**

Director :

**H. H. TOMBS.**

Musical Adviser :

**T. VERNON GRIFFITHS, M.A.,**  
Mus.Bac. (Cantab.)

Monthly. **6/6** per annum, post free.

Single copies **7d.**, post free.

An independent Journal  
devoted to the cause  
of Music

Send Subscriptions to the Publishers :

**HARRY H. TOMBS, LTD.,**  
22, Wingfield Street, Wellington,  
NEW ZEALAND.

### **JUST PUBLISHED**

#### **NEW WORKS BY JOHN IRELAND**

PIANO SOLO

#### **MONTH'S MIND**

**2/- net**

SONG

#### **GREAT THINGS**

Poem by Thomas Hardy

Compass C to E, **2/- net**

Compass D to F sharp, **2/- net**

#### **AUGENER Ltd.**

18, Great Marlborough Street, London, W.1

# Music & Letters

Vol. XVII No. 2

APRIL 1936

## TABLE OF CONTENTS

	PAGE
The Beggar's Opera, The Burlesque, and Italian Opera . . . . .	A. V. Berger . . . 93
The Theory of Musical Expression . . . . .	V. Bennett . . . 106
The Songs of John Danyel . . . . .	P. Judd . . . 118
Beethoven in the Goethe—Zelter Correspondence . . . . .	J. Pulver . . . 124
Style in Pianoforte Concerto Writing . . . . .	R. Erlebach . . . 131
Berlioz and his Critics . . . . .	J. H. Elliot . . . 140
The Beginnings of Clarinet Literature . . . . .	P. Gradenwitz . . . 145
Was Sir Walter Scott Musical? . . . . .	A. Hedley . . . 151
Register of Books on Music . . . . .	. . . 154
Reviews of Books . . . . .	. . . 158
Reviews of Music . . . . .	. . . 171
Reviews of Periodicals . . . . .	. . . 175
Gramophone Records . . . . .	. . . 184

## Blüthner Studios

23, WIGMORE STREET, LONDON, W.1

*Studios supplied with new Blüthner Pianos have now been*

*opened at the above address. A large room suitable for Lectures, &c., and several smaller rooms are available to teachers of music. For particulars, apply to:*

**BLÜTHNER & CO., Ltd., 17-23, Wigmore Street, London, W.1**

## WIGMORE HALL STUDIOS.

These splendidly appointed Studios are the recognised centre of the best musical activities. Forty-five Studios. Grand piano in every room. Lift and every comfort and convenience. Low inclusive terms, or from 1s. 6d. per hour.

Apply: 38, WIGMORE STREET, W. 1.  
Tel.: Welbeck 1789.

## NICHOLAS GATTY

MUS.DOC.CANTAB.

is prepared to undertake the revision and arrangement of MSS. and to advise on any matters concerning composition and orchestration.

For terms, &c., apply 29, Cavendish Terrace, W.2.



## MINIATURE SCORES

Get the Miniature Score Habit and derive the best results from your Records, Concerts and Broadcast Performances.

(THE EULENBURG EDITION: BEST AND CHEAPEST)

Send for Complete List of over 1000 Scores, gratis (Dept. M.L.)

GOODWIN & TABB, LTD.: 36-38, Dean Street: Oxford Street, London, W.1

# An Artistic Sensation! **BRANDENBURG CONCERTOS** — Complete — First Time Recorded as Designed by the Composer.

## COMPLETE IN TWO ALBUMS

Played by **THE BUSCH CHAMBER PLAYERS**—Under the Musical Direction of **ADOLF BUSCH**.

*Violin: Adolf Busch; Oboe: Evelyn Rothwell; 1st Horn: Aubrey Brain; 2nd Horn: Francis Bradley; Trumpet: George Eskdale; 1st Flute: Marcel Moyse; 2nd Flute: Louis Moyse; Piano: Rudolf Serkin.*

### VOLUME I.

- |   |   |        |
|---|---|--------|
| No. 1 in F major (Four Movements on Five Sides)   | - | LX436— |
| Side 6. Siciliano (Largo) (Bach) (Adolf Busch and Rudolph Serkin)   | - | LX438  |
| No. 2 in F Major (Three Movements on Four Sides)  | - | LX439— |
|   | - | LX440  |
| No. 4 in G Major (Three Movements on Four Sides)  | - | LX441— |
|   | - | LX442  |
| The above Seven Records (6s. each) supplied in ART ALBUM (Vol. I) (free) with Descriptive Leaflet, complete, 42s. |   |        |

### VOLUME II.

- |   |   |        |
|---|---|--------|
| No. 3 in G major (Two Movements on Two Sides)   | - | LX443  |
| No. 5 in D major (Three Movements on Six Sides)   | - | LX444— |
|   | - | LX446  |
| No. 6 in B flat major (Three Movements on Six sides)  | - | LX447— |
|   | - | LX449  |
| The above Seven Records (6s. each) supplied in ART ALBUM (Vol. II.) (free) with Descriptive Leaflet, complete, 42s. |   |        |

(Also in Auto. Couplings Vol. 1.—Nos. LX8197 to LX8203; Vol. 2.—Nos. LX8204 to LX8210), price as standard work.

Prices not valid in I.P.S.

**A** RECORDING of the six Bach Brandenburg Concertos that makes history — played for the first time for records in the form designed by the composer. They are beautifully played, and will be in great demand because they stand absolutely unique. Adolf Busch himself made a big success of them in London a few weeks before this recording.

# Columbia

List of Columbia "Celebrity" Records, post-free  
Columbia, Clerkenwell Road, London, E.C.1

Ask your dealer to let you hear any of these fourteen Columbia Records!

# Music and Letters

APRIL 1936

Volume XVII

No. 2

## THE BEGGAR'S OPERA, THE BURLESQUE, AND ITALIAN OPERA

THE question as to whether Gay intentionally satirized Italian opera in *The Beggar's Opera* has long remained the subject of controversy among musicographers. Hawkins<sup>(1)</sup> sees nothing to warrant Dean Swift's assertion, in the third number of the *Intelligencer* (1728), that the Newgate pastoral 'exposeth . . . that unnatural Taste for Italian Musick among us. . . .' His illustrious contemporary, Dr. Charles Burney, on the other hand, regards this intention as self-evident<sup>(2)</sup>; and by the very fact that he nowhere seeks to elucidate Gay's method of attacking the foreign genre, would seem to imply that this was obvious—at least to the spectator of the day. In later decades Hogarth,<sup>(3)</sup> who is in most affairs quite faithful to Burney, in this matter, however, espouses Hawkins' contention; and in modern times we still find the same studiously defended, notably by Tufts<sup>(4)</sup> and Pearce.<sup>(5)</sup>

What perplexes these dissenters is, first, that there is no similarity between Gay's ballad opera and the Italian species, and second, that

(1) Sir John Hawkins, *A General History of the Science and Practice of Music* (5 vols., London, 1776) V, p. 315.

(2) Charles Burney, *A General History of Music* (4 vols., London, 1776-89) IV, p. 223.

(3) George Hogarth, *Memoirs of the Musical Drama* (2 vols., London, 1838) II, p. 41.

(4) George Tufts, "Ballad Operas: A List and Some Notes." *The Musical Antiquary*, January, 1913, p. 61.

(5) Charles E. Pearce, *Polly Peachum*, London, 1913, p. 14 ff.

there is nowhere a *clear* and *explicit* indication or statement during the course of the work of a conscious burlesque of this medium.<sup>(6)</sup> In answer to which it may be stated simply that first, mimicry, not imitation, is to be sought in the present case; and second, and most important, that in the forms of burlesque and satire the allusions are always timely, often provincial, and the methods used are such as will be associated in the minds of a *contemporary* audience with the object of travesty. It is necessary for the modern spectator, therefore, to interpret that which he sees and hears in terms of the practices of the time. And obviously, unless he is informed of these practices, he will remain unaware of the travesty. Thus, that able scholar of the English theatre, W. J. Lawrence, has pointed out how students of *The Beggar's Opera* have missed completely the significance of Gay's omission, on the occasion of the performance of his work, of the customary first and second music to quiet the house—an omission which would have immediately put the audiences in mind of the practices of the Opera House in the Haymarket where the well-bred auditors required no such disciplinary means.<sup>(7)</sup>

While chroniclers may be pardoned, however, for having failed to grasp this subtlety, it is difficult to do likewise in the case of those writers who have ignored the conclusiveness or under-estimated the importance of the obvious allusions of the Beggar in the Introduction of the work to the contemporary absurdities of Italian opera.<sup>(8)</sup>

The tone of travesty is established from the outset. It is necessary to say no more about it. And, indeed, nothing more is expressed, though much is implied in this direction, until the 'catastrophe' (i.e., the denouement). Macheath is condemned to hang. At this point enter Player and Beggar for a second dialogue. The former is scandalized at the idea of the hero being executed.

*Player:* . . . The Catastrophe is manifestly wrong, for an Opera must end happily.

*Beggar:* Your Objection, Sir, is very just; and is easily remov'd. For, you must allow, that in this kind of Drama, 'tis no matter how absurdly things are brought about. . . .

Whereupon a reprieve for the condemned highwayman is brought in

(6) Ibid., p. 15, " . . . we cannot see the slightest internal evidence in *The Beggar's Opera* of any intention to burlesque or ridicule the Italian Opera. . . ."

(7) "Music and Song in the Eighteenth Century Theatre." *The Musical Quarterly*, 1916, p. 68 f.

(8) Other students of the ballad opera have not overlooked these allusions; Cf. Frank Kidson, *The Beggar's Opera*, London, 1922, p. 45, and William Eben Schultz, *Gay's Beggar's Opera*, London, 1923, p. 143 ff.



at the very last moment—out of a clear sky, as it were: an obvious thrust at the rigid convention of the ill-fitting happy-ending in the foreign genre.

•        •        •        •

So much for the manifest internal evidence, most of which has been acknowledged (*v.* footnote 8). There is still, however, a wealth of more potent satire, more subtly expressed. To recognize and appreciate this more obscure content, we can scarcely do better than to consult a closely related form which preceded the ballad opera by many decades. I refer to the burlesque play, or opera, as it is sometimes designated. This species was frankly introduced as a criticism of dramatic practices. All forms, more or less, come under the fire of its ridicule, but none as decisively as tragedy and Italian opera. And if there has been question as to the satire of the latter in the ballad opera, there is absolutely no doubt as to the satirical intention in the burlesque, first, because this is so obviously expressed, and second, because many of the burlesques are specifically designated 'burlesque opera,' 'mock opera,' 'after the Italian manner,' etc.

Musicographers have passed lightly over this form, both as concerns its influence on the ballad opera,<sup>(9)</sup> and its importance in reconstructing a clear picture of Italian opera in England. My object here is to indicate the relevance of the burlesque in the former connection. Its rôle in the study of Italian opera *per se* must be reserved for separate consideration.

Since the burlesque has fallen somewhat into obscurity and is probably scarcely known to musicians, it would be best to give a *résumé* of representative specimens in its development, to point out mainly those features which are relevant to the present study, and to reserve general deductions for subsequent discussion. I shall attempt to show in the course of the paper that those aspects which appear in the burlesques in the more apparent context of operatic travesty occur also in *The Beggar's Opera*, and although the context in the latter is less obvious, the associations which are intended in the satirical genre must hold in the ballad opera as well.

The burlesque dates back, strictly speaking, to the Elizabethan

(9) Schultz (*op. cit.*, p. 135 f.) comes nearest among writers to an appreciation of the relevance of the burlesque in a discussion of the ballad opera. He does no more, however, than to mention one or two specimens, along with the satirical papers of Addison and the essays of Dennis, merely to point out that Italian opera was being attacked at the time. He does not make it clear that there is an affinity of method between burlesque and ballad opera, and acknowledges nothing of the importance of the former in the formation of the latter.

theatre,<sup>(10)</sup> but it does not attain crystallized form until after the Restoration. *The Rehearsal* of the Duke of Buckingham (completed 1671) served as the model upon which all the Restoration and eighteenth century burlesques were based. This work parodied not only tragedy on the spoken stage, but also this medium as it appeared in the abortive attempts of Davenant, Shadwell, Pelham Humphrey, and Matthew Locke to establish in England a kind of Italian opera—a species, related to the masque and known as dramatic opera, which reached its highest point of development in the joint efforts of Purcell and Dryden. There are several take-offs in Buckingham's work on specific musico-dramas of the time. For example, the episode of the two kings of Brentford, who sing as they descend upon a cloud (Act V), is designated in the key to the burlesque, published at a later date,<sup>(11)</sup> to be a reference to the duet between Nakar and Damilcar in Dryden's *Tyrannic Love* (Act IV, 1669) which was later set by Purcell. Again the phrase, 'Arm, arm, Gonsalvo, arm,' in the mock battle conducted throughout in recitative (Act V), is strikingly reminiscent of the opening words of Davenant's *The Siege of Rhodes* (1656), viz., 'Arm, arm, Villerius, arm!' There is reason to believe the same music was used in the instances of these direct lampoons as in the originals. In other places, significantly for our purpose, Buckingham employed at least three street tunes: *Trenchmore*, *Robin Hood*, and *Tom Tyler*, to heighten the effect of satire.<sup>(12)</sup>

Later Restoration burlesques resort to the same musical means of ridicule. Among these we may mention the efforts of Thomas Duffet. The practice of this author was to single out one play of the time, in place of several, and to make his work a scene for scene parody of this. *The Mock-Tempest; or, the Enchanted Castle* (1674), for example, pokes fun at Shadwell's *The Tempest; or, The Inchaned Island*<sup>(13)</sup> of the same year. A comparison of the two reveals that many of the arias of the operatic version of Shakespeare have been burlesqued word for word. 'Where the Bee sucks there suck I,' for example, becomes 'Where good Ale is, there suck I.' The similarity of meter makes it clear that the same tune was probably used for both. In cases where Duffet's arias have no counterparts in the original

(10) Beaumont and Fletcher's *The Knight of the Burning Pestle* is often regarded as the first burlesque.

(11) Sam Briscoe, *A Key to the Rehearsal*, 1704.

(12) Cf., the preface to Odingsell's *Bay's Opera* (1730) where this intention of the use of folk songs is clearly expressed, viz., "Ballad-Singing; which was only accidental to the Design; or rather a means to enliven the Burlesque

(13) This is to be distinguished from the Dryden-Davenant version of *The Tempest* (1667) with music by Banister and Humphrey. Music for Shadwell's version was composed by Locke, Pietro Reggio, J. Hart, and Draghi. In 1690 it was wholly reset by Purcell.

play, it seems likely, if we are to judge from the character of the meter, that folk tunes were used. That these were not indicated in the printed version of the play was very probably due to the usual negligence in reference to the sung portions manifest throughout Elizabethan and Restoration published dramas. In fact, not infrequently the lyrics themselves were omitted. In any case, we have the interlude following *The Empress of Morocco* (1674) described as 'a new Fancy, after the old and most surprising way of MACBETH' by Duffet, in which *John Dory*, *A boat, a boat*, and other songs are indicated. It is interesting to note Duffet's directions:

The most renowned and melodious Song of *John Dory* being heard as it were in the Air, sung in parts by Spirits, to raise the expectation, and charm the audience with thoughts sublime and worthy of that Heroick Scene which follows.<sup>(14)</sup>

These devices of musical satire, at first applied to mere offshoots of Italian opera, were found uniquely adapted to travesty of opera itself when this medium finally insinuated itself into English favor in the early years of the eighteenth century.<sup>(15)</sup> No time was lost in refurbishing Buckingham's *The Rehearsal* with fresh ballad tunes and with new operatic parodies of the arias of *Arsinoë*, *Camilla*, and *Thomyris* (1707), which were substituted for many, if not all, of the dated pieces of the Restoration burlesque, in a revival on February 12, 1708. Although actually interspersed among the acts of the original play, the fresh songs were published as *Prunella: an Interlude Perform'd in the Rehearsal . . . The Sense and Musick collected from the most Famous Masters*. Genest<sup>(16)</sup> suggests that the actor

<sup>(14)</sup> For a discussion of this travesty see Montague Summers, *Shakespeare Adaptations* (London, 1922), p. lxi ff. *Macbeth*, which was satirized here, was performed in two operatic versions during the Restoration period and early eighteenth century.

<sup>(15)</sup> The first opera modelled closely on the Italian type was *Arsinoë* (January 16, 1705, at Drury Lane). This was translated from the Italian of Stanzani, and set, or probably adapted, by Thomas Clayton. On April 9, 1705, the Haymarket, which ultimately became the citadel of opera, opened its doors with Greber's *Loves of Ergaste*, which is now believed to be the first opera performed entirely in Italian given in London (c., W. J. Lawrence, "The Early Years of the First English Opera House," *The Musical Quarterly*, 1921, p. 104 ff.). This work, however, did not receive much attention. In 1707 the practice of performing operas in two languages was inaugurated in a performance of *Camilla*. This was due to the arrival of Italian operatic satellites who could not speak and would not sing in the English language, while the native singers persisted in retaining their own tongue. The anonymous *Almahide* (1710), which prior to the investigations of W. J. Lawrence was regarded the first all-Italian opera given in England, established the vogue of the latter, and prepared the way for Handel's arrival on the English operatic stage the following year. For a complete picture of the beginnings of Italian opera in England there is no better authority than Burney (*op. cit.*, Chap. VI).

<sup>(16)</sup> John Genest, *Some Account of the English Stage* (10 vols., Bath, 1832) II, p. 398.

Estcourt<sup>(17)</sup> for whose 'advantage' it was given on that occasion, was actually the author.

A newly composed burlesque along the lines of Duffet's was given in 1719 in ridicule of Mancini's opera, *Hydaspes*, which made a great stir in the year 1710 and retained the stage for several seasons afterward. The burlesque, attributed to Mrs. Aubert, was called *Harlequin-Hydaspes*, and consisted of an almost scene for scene satire of the earlier opera by means of the substitution of Harlequin and his crew for the stilted heroes of the lyrical dramatic stage. In addition to several airs from *Hydaspes*, there were some from *Almahide*, *Pyrrhus* (1708), Handel's *Rinaldo* (1711), and others, with the Italian text in each case closely parodied in English, somewhat after the manner cited from Duffet's *The Mock-Tempest*, but not nearly as skilful nor as hilarious.<sup>(18)</sup>

One of the most notorious features of *Hydaspes* was the combat between the hero and a lion, an incident which is deliciously lampooned in *The Spectator*, No. 13. The struggle, of course, is parodied in *Harlequin-Hydaspes* (Act III, Scene xii). A much more able travesty, however, is found in a subsequent burlesque, Dufey's *The Two Queens of Brentford* (published 1721)<sup>(19)</sup> in which there occurs an encounter between the hero and a melodious lion (Act V, Scene i). In this episode opera is uproariously parodied by the juxtaposition of stilted aria and a Scotch song—the latter sung by the lion. There is no record of this work ever having been performed, although it is said to have been rehearsed.

\*     \*     \*     \*

It becomes clear from the above accounts of a few representative burlesques written before *The Beggar's Opera*, that compiled music—both street tunes and operatic melodies such as Gay used in his ballad opera—had been associated for about half a century in England with parody first of those forms that were influenced by Italian opera, and later of Italian opera itself. This fact alone, though significant, is not sufficient basis, however, upon which to establish Gay's intention of operatic ridicule—unless we were to prove that compiled music was not only characteristic of the burlesque, but restricted to this form, which is out of the question in view of the appearance of street tunes

(17) For an account of this actor, see Addison's *The Spectator*, No. 468, written on the occasion of his demise.

(18) *Harlequin-Hydaspes* was probably performed no more than once. Pepusch has been suggested as a possible composer of the music, v. O. G. Sonneck, *Catalogue of Opera Librettos Printed Before 1800* (Washington, D.C., 1914), p. 586.

(19) In *New Operas with Comical Stories*.

in other forms as well.<sup>(20)</sup> The determining factor is not so much that the burlesque contained borrowed arias and folk melodies, but that these were introduced into the satirical plays in a very specific manner—a manner suited to operatic ridicule—which Gay adopted as his chief weapon.

Chroniclers have had the notion, more or less, that this frequent employment of songs was in some way related to the operatic satire, but there is no clear exposition, as far as I know, of what specifically constituted the satirical device. Gay's method of interspersing songs among the dialogues—without ceremony, without apology—seems so natural to us to-day, nurtured as we are on operetta and musical comedy where this manner is constantly exhibited, that it never perhaps occurs to us there might one day have been something out of the ordinary in it. In the so-called 'English opera' or in the usual comedies (in which it was customary to introduce anywhere from two to a dozen songs, and sometimes more) the normal manner of ushering in music was to make it part of the action. Thus, it was natural to have music at a ball, a masque, or an entertainment which was part of the story. Likewise, shepherds, drunkards, supernatural beings, fools, madmen, prostitutes, lovers could burst into song at any moment with all propriety on their side, since it was natural in ordinary life for such people to sing. In general, however, the introduction of a song had to be prepared in the preceding dialogue; that is, some rationalization, often a poor one, had to be made for the entry of the music. Witness the following typical excuse made by Congreve in *The Old Bachelor* (Act II, Scene ii):

*Araminta.* Nay, come, I find we are growing serious, and then we are in great danger of being dull. If my music-master be not gone, I'll entertain you with a new song, which comes pretty near my own opinion of love and your sex.

Again, in *The Way of the World* (Act III, Scene iii):

*Mrs. Marwood.* Your merry note may be changed sooner than you think.

(20) It is impossible to ascertain to what extent folk tunes were actually used in the spoken drama because of the negligence, mentioned above, in the indication of the name of the folk tune to which a given lyric was sung. Thus, in Dufey's *Wonders in the Sun* (1706), according to Burney (*op. cit.*, p. 202), "the songs were all set to ballad tunes of a true English growth." When we consult the printed play, however, we find none of these tunes designated. Only in two cases is the music referred to, and these are exceptional in Dufey's work, since instead of being sung to English ballad tunes, one was originally composed by Eccles, and the other sung to a Lully theme. In general, there is more frequent indication where a song is originally composed—indication, i.e., of the composer—than where a song is sung to a folk melody. A study of this phase of Restoration and early eighteenth century dramatic music would undoubtedly reveal that the tendency in plays other than burlesques, and later, ballad operas, was more and more in the direction of originally composed music.

*Mrs. Millamant.* D'ye say so? Then I'm resolved I'll have a song to keep up my spirits.

*Mrs. Millamant.* Desire Mrs. — that is in the next room to sing the song I would have learned yesterday. You shall hear it, madam—not that there's any great matter in it—but 'tis agreeable to my humour.

Observe how the song expresses the thoughts of the character who orders it. It would have been much more natural perhaps from the author's point of view for her to have sung it herself. But obviously the actress who originally impersonated the rôle was not a singer, and had therefore to transfer the obligation to a performer brought in (or as in the second case, permitted to sing from behind) especially for the incidental music. There were actors who were also good musicians, but these were rare before Gay's day.<sup>(21)</sup>

To return to *The Beggar's Opera*, it is noteworthy that here, as also to a great extent in the burlesque (specimens of which will have to be consulted in their entirety if the reader desires proof of the fact), there is no excuse sought for introducing a song. In fact, what Gay's opera consists in, is merely 'a very clever and satirical comedy of a type not unknown at the time' with songs interspersed which may very well be omitted without much disturbance to the whole.<sup>(22)</sup> Periodically the action is halted, one or more characters walk to the front of the stage, forget about the dramatic movement, and moralize upon the situation at hand, as an outsider, in warbled song. There seems to be no consideration given to the opportuneness of arresting the dialogue at any given moment. Thus, when the constables 'rush in' to arrest Macheath, they are not that hasty to take him away as to prevent him from singing a parting song.

It will be easily understood how this method was a mimicry of operatic practice, where the sudden shifts from recitative to song are

(21) To mention some of the most outstanding, Mrs. Bracegirdle, Mr. Wilks, Mr. Dogget. In the years after *The Beggar's Opera* we find on the stage such fine musicians as Mrs. Cibber, Mrs. Clive, Mr. Beard, etc. However, almost every actor thought himself capable of singing. The result of Gay's work was to make of the ordinary stage performer a singer, since he was obliged, according to the nature of the play (see below) to sing his own songs, whereas before this time, when a song was desired a special performer was often brought in for the purpose. But Gay's songs were so simple and popular that it was possible for the actor to perform them without much musical knowledge. Genest writes of Walker, the original Macheath, " . . . a good actor, though he knew no more of singing than to sing in tune " (*op. cit.*, III, p. 221). Yet he succeeded in the rôle. The attitude of the people is well expressed in the prologue to *Love in a Riddle* (1729):

'Tis not our nice Performance is the Thing;  
Good Songs will always Candid Hearers bring;  
Provided—we find Airs, which they themselves may sing.

(22) v. Ashley Thorndike, *English Comedy* (New York, 1929), p. 391.

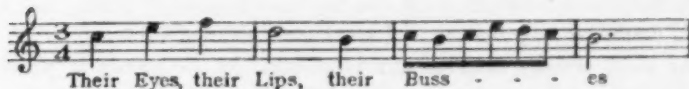


known to us still to-day. The break is not quite as apparent as in Gay, since the dialogue is carried on throughout vocally. The English author, however, as he significantly remarks in the Introduction quoted above, eschews recitative for spoken dialogue. For the rest, his work 'must be allow'd an Opera in all its forms,' i.e., arias, duets, trios, alternating sharply with his substitute for recitative.

If we add to this the ridiculous effect of placing street tunes where arias should be, and of having these bastard arias sung by characters of low breeding in place of princes and gods, we have considerable internal evidence of Gay's operatic travesty. There is no denying that a lyric and the specific tune to which it was sung were levelled very often against politics, tragedy, and such. But the general idea and position of the folk tunes poke fun at opera.

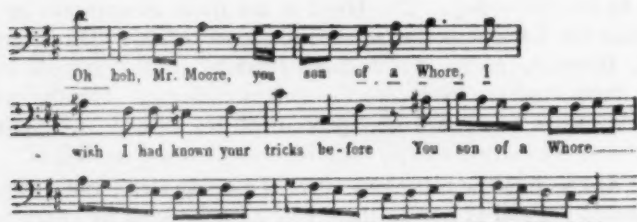
Now and again, just as a single line, e.g., 'One Kiss and then—one Kiss—begone—farewell' (Act I), reminds us of the absurdities of tragedy, a passing thrust brings home the aim of operatic ridicule. Such mimicry is seen in the operatic similes Gay refers to in the Introduction. There are also in this connection the pompous lyrics which gain considerably in burlesque effect by being combined with folk song. But in both these cases it is difficult to draw the line between satire of opera and satire of tragedy, since the heroic style was common to both. In other instances, however, the utter fatuousness of the lyric would seem to point to a travesty of the operatic libretto. That the attack on the latter was a favourite indulgence of intellectuals of the time, we are reminded by numerous contemporary literary writings (c. Addison's, *The Spectator*, No. 18).

There can be no question as to the allusion in the following passage,



Compare the following song of the Dragon (Act III), in *The Dragon of Wantley*<sup>(23)</sup> (1737), where indecency is carried to an extreme :

(23) The majority of Handel's biographers are under the impression that Carey's work was brought out in ridicule of the dragon in *Giustino*, since the former appeared the season after Handel's opera. Although a certain similarity of the situation here quoted to the scene of the dragon in Handel's opera is striking, a note in the preface of *The Dragon of Wantley* would seem to dispute the above contention, viz., "... we stand indebted to Mr. Rich, who received our poor disconsolate *Dragon* with Pleasure, after it had lain several Years dormant in the Repository. . . ." There were other dragons, however, for Carey to ridicule, for example, the fire-breathing pair in *Rinaldo*, which Handel brought out in a new version in 1733 with much success.



from Macheath's medley in the last act. Notice the emphasis placed on the most indelicate word by means of the pseudo-operatic *fioritura*.

However reluctant one may be to accept on the basis of the internal evidences the thesis that Gay intentionally satirized the Italian opera, one can scarcely dispute the similarities which have been exhibited between this form and the burlesque. Having once recognized these, one cannot very well reject the logical conclusion, viz., if burlesque employed such means as compiled music, unprepared introduction of airs, absurd lyrics, mock *fioritura*, and the like, and all these for the sake of operatic ridicule, the ballad opera of John Gay, in adopting them, must have had in view the same end. If one should feel justified, however, in rejecting the hypothesis of the affinity of the two forms, contending my evidence to be insufficient and theoretical, may I point out that what I have presented thus far comprises the most essential link but not the only one. There are several items of circumstantial evidence that strengthen the relationship which exists between the ballad opera and the earlier satirical genre; and it would doubtless help matters if I mentioned some of them.

The most obvious tangible link is afforded by the scenes in which the Beggar and Player appear. The device here is nothing more than a survival of the 'rehearsal' formula of Buckingham, which was common to the most typical burlesques of the eighteenth century. In this form a drama is rehearsed as part of the action of the play; the *mise-en-scène* is the theatre and possibly its vicinity; and a playwright, critics, actors, and spectators appear in the *dramatis personæ*, and talk freely and satirically of the play being rehearsed.

A final argument in favour of the kinship between ballad opera and burlesque is the coincidence of the extraordinary vogue of the two forms in the decade from 1728 to 1738. I have been careful to indicate in my *résumé* of representative burlesques before *The Beggar's Opera* that none of the eighteenth century examples mentioned

achieved anything in the way of popular acclaim. It is curious that after 1728, however, the number of these travesties increased greatly. The burlesque at this time enjoyed a success unprecedented in its history. Single specimens vied with outstanding ballad operas. *Hurlothrumbo*<sup>(24)</sup> ran for over thirty nights during its first season (1729) and was published with a most pretentious list of noble subscribers. *Pasquin* (1736) of Fielding, was the first English dramatic work since *The Beggar's Opera* to sustain an immediate run of over sixty nights. *The Dragon of Wantley* was said to have replaced Gay's work in the esteem of the theatre-going public. Significantly enough, too, the burlesque form relaxed its hold on the public at about the same time as ballad opera, viz., the last years of the thirty's.

How are we to explain it? Was this mere chance? It might be reasonably contended that up to this time there had been no Fielding or Carey, Arne or Lampe, to imbue the form with the necessary wit, daring, imagination. But this explanation, I believe, does not hold here. Merit was not always a criterion in the eighteenth century theatre, so that such inferior burlesques as *Hurlothrumbo* met with extraordinary success.

I feel certain that the reason for the burlesque's vogue at this time was the fact that Gay had drawn heavily on that form, and consequently, the success of his ballad opera reciprocally created a demand for the burlesque itself. Not that I should like to dispute the hypothesis which holds Ramsay's *The Gentle Shepherd* (published 1725) as something of a model for Gay,<sup>(25)</sup> and to set up the burlesque as the only source of inspiration which gave birth to *The Beggar's Opera*. I should be inclined, rather, to agree with Allardyce Nicoll that the first ballad opera was 'a perfectly regular development of those comedies and farces which had introduced songs into the midst of the dialogue, fostered by the decay of the comic spirit, by the desire to emulate the success of the Italian opera and by the prevalence of burlesque and satirical motives.'<sup>(26)</sup>

The point I would like to stress is that, among the various influences that have been found to have acted upon *The Beggar's Opera*, too little has been made of that of the burlesque, and for this reason Gay's intention to satirize the Italian opera has remained in dispute. We have only to set ourselves down to a comparison of the two forms, such as I have only indicated in the present paper, to see how clearly the

(24) A burlesque opera by a half-mad poet-musician known as Samuel Johnson of Cheshire. The play is quite plotless and meaningless, although it parodies, perhaps in this very respect, the accepted view of Italian opera.

(25) Cf. Schultz, p. 128 f.

(26) *A History of Early Eighteenth Century Drama* (Cambridge University Press, 1925), p. 238 f.

methods used in one, which are associated beyond dispute with operatic travesty, are clearly reflected in the other.

It seems to me that those who remain impervious to the aim at operatic ridicule in the ballad opera must have overlooked the fact that this ridicule was not particularly new. And if Gay made no great effort in his letters and writings to elucidate the intention—a fact which has greatly troubled the dissenters—it was because the device he was using was not unprecedented or startling and had been known for many decades. However, although it was not necessary for the composer to produce a manifesto on the burlesque operatic phase of his piece, since he was creating nothing new in this direction, it was nevertheless to be expected that those contemporaries who referred to the work, if they aimed at completeness, should mention the lampoon of Italian opera as one of its chief features. The allusions are numerous and from men of authority, such as Swift, Pope, and Dr. Johnson. These references have been admirably treated by William Eben Schultz in his book on *The Beggar's Opera*, which is the definitive work on the subject.<sup>(27)</sup> As the book is easily accessible, I do not believe it necessary to repeat the important quotations from contemporary sources which he gives. I should like merely to add one very important item which has evidently not come to the attention of Dr. Schultz inasmuch as editions of the work in which it is to be found are rare. I refer to the preface of the ballad opera, *The School-Boy's Opera* (1729), where the anonymous author states that his work 'was wrote before *The Beggar's Opera* was conceiv'd,' and further, it 'had never come under the press, but to show the author of that fortunate drama, is not the first who thought of burlesquing Italian opera.'

I cannot understand on what grounds this and other contemporary evidence can be rejected. It seems to me the eighteenth century observations should be regarded as of utmost importance if for no other reason than the fact that contemporary audiences perceived much that is entirely lost to us to-day. For example, the songs that Gay used were as familiar to them as 'Yankee Doodle' and 'Old Folks at Home' are to us,<sup>(28)</sup> and thus accentuated the satire in a way which we fail to grasp. Further, and very important, the ballad opera was acted in its day by artists who felt deeply the operatic absurdities of the time and were highly skilled in the mimicry of them. Thus, Kitty Clive, who was a celebrated Polly, was known,

<sup>(27)</sup> *Op. cit.*, p. 141 ff.

<sup>(28)</sup> As an American student the writer naturally chooses American tunes. For an English audience something like 'The Londonderry Air' might be more to the point here.

as Dr. Doran informs us, especially for her mimicry, 'particularly of the Italian signoras, whom she did not call by nice names.'<sup>(29)</sup> Again, in *Faulkner's Journal*, Dublin, May 4, 1749, in an advertisement of Arne's burlesque, *The Opera of Operas*, and Carey's *The Dragon of Wantley*, we encounter a reference to a 'select company of burlesque opera singers' who were scheduled to perform in these works. It is sufficiently clear by now that what would be true of the burlesque in such matters, would also be so in the case of the ballad opera.

\*     \*     \*     \*

If we add the results of the present investigation to the evidences that have been given by other writers in reference to Gay's intention at satire of Italian opera, we find we have an imposing array of factual and theoretical testimony. It would be well to summarize at this juncture the most salient items among those presented here and elsewhere. Briefly, they comprise the explicit allusions of Beggar and Player; the substitution of simple scenes and characters of low breeding for the heroic background and the gods and goddesses of opera; the occasional mock *fioritura*; the similes of opera; the nonsense words in imitation of contemporary libretti; the substitution of street tunes for stilted arias; the similar uncereemonious introduction of arias, except that these are joined together by dialogue instead of recitative; the omission of preliminary music; the overture in the Italian style, but based on an English folk tune<sup>(30)</sup>; the omission of prologue and epilogue as suggested in the introduction<sup>(31)</sup>; the parody of the happy ending; the occasional mingling of bombast and fustian with low comedy, or with a simple street tune; the repetition of words, usually awkward-sounding to magnify the travesty, in operatic manner; and that which has brought to our attention many of the above mentioned devices, the indebtedness of ballad opera to burlesque, a form which itself ridiculed Italian opera long before Gay came upon the scene. Add to this, finally the author's own animosity towards the foreign genre, as manifested in other works, and also the numerous references to Gay's operatic travesty in the writings of the time, rendered doubly significant by the fact that much was apparent to audiences of the day that is entirely beyond recall at the present time.

The preponderance of the evidence thus summarized leaves little to be said in dispute of the theory of *The Beggar's Opera* as satire of Italian opera.

ARTHUR V. BERGER.

(29) John Doran, *Annals of the English Stage* (London, 1864), II, p. 148.

(30) Cf. Schultz, p. 144.

(31) Prologues and epilogues being characteristic of opera.

## THE THEORY OF MUSICAL EXPRESSION

At a time when the ultimate questions concerning art bring confessions of humility to the lips of critics, it is granted that the art of music can give an embarrassment which is really unique. Fantastic theories put abroad from time to time satisfy nobody but their authors even when they are comprehensible. The common devotee soon tires of questioning and stays content with the indubitable pleasures of the art. Performers, conductors, even composers are no better informed than anybody else. Yet this art of music can make a tremendous impact with the mind, and it inspires devotion and sacrifice. And then again, to many people, not always the least intelligent, it means nothing and may be intolerable.

Perhaps the strangest thing about music is its artificiality. Other arts use words or representations of what is familiar to mankind in the world. They employ things that already exist before art begins. Even architecture, which is sometimes said to be akin to music, is associated with the permanent need to have dwellings, churches, communities and places for transacting business. Music on the contrary employs sounds which have no counterpart in ordinary experience and which are obtained by specially contrived instruments, and it has no practical use. Men can get on without it.

Nevertheless there is no apparent reason why the operation of this art should not be understood, for, after all, it is our own creation. Scientists examine the structure of the universe and philosophers the eternal laws of being. Neither think it presumptuous to understand, as they can, the mind of the Creator. There is, therefore, much less reason to be baffled over merely human creations, first because they are more simple, secondly because they are our own, and, being creations, are inferior to ourselves.

It would be an inadequate approach to the subject to consider music as an isolated phenomenon. It is one of several divisions of the thing called Art. All these divisions have something in common, or else there would be no reason for including them under one category, so that whatever is true of the general category Art is true of its several divisions including music.

Some may be found, indeed, who deny that music is an art, for the effect of the sceptical tradition of modern times is that it is scarcely



possible to advance the simplest propositions without provoking an objector somewhere. There is hardly an idea that has not been withered with doubt among one sect or another. Unfortunately this crabs discussion. Little progress can be made unless there exists a good stock of common ideas, and so some of the objectors have to be ignored. However, that music is an art has been commonly believed, not least by those most active in it, at least as far back as Aristotle.

The arts are similar in having one general purpose. They differ in their material and their method. This purpose which they have is something profound and simple; this is for to contemplate truth.

Truth is the general name of all intelligible ideas, whether these be the recognition of form in the material world which affects the senses, the recognition of the elements constituting that world, self-knowledge, the divination of quite impalpable ideas by reflection on experience, or the postulation of ideas necessary to explain it. Truth is all that is coherent, lucid, understandable. What does not possess these characteristics in some degree makes not the faintest impression on the mind, and indeed the name of such a thing, if it could be so called, is nothing. Outside of truth there is only the void. There is, of course, such a thing as error, but this consists of bringing things themselves true into a false relationship. With fuller knowledge error is always found to be irreconcilable to the body of truth, and the proper place of its truthful elements can be seen. It is not therefore a contrary of truth, but an imperfection of understanding it. There is no apparent reason against the contemplation of all kinds of truth through the arts, but in fact the normal range of art is truth concerning human nature.

By contemplation is meant regarding with the mind something for its own sake. This activity is distinguished from the more normal activity of the mind (while a man is working and during much of his leisure) in which things are regarded intelligently but as means to be employed for an end, often remote. Contemplation is content, and appraises the virtue of the regarded object. It is therefore self-sufficient as opposed to useful (which is promoting what is desirable).

The arts, then, enable us to contemplate truths, and they do this by expressing these truths. The question so arises whether there is any difference between the two things termed art and expression. There is no hard line between the two, but there are two rules which can be applied. The first is that we do not apply the word art to those essays in expression that are common and familiar. Thus we do not apply it to ordinary talking or writing though these are expressive, but when a man speaks or writes with uncommon skill, then he is recognised as

an artist. Expression may be uncommon in another way, and this is when the medium of expression is unusual, that is to say not verbal. So that all expression in mediums other than verbal claims to be called art, and, though there is a tendency to withhold the name from the baser forms, skill is not generally considered to be the determining factor. It may be said then that all expression is art except that which does not exceed the common proficiency in speaking or writing, a considerable exception. The difference, however, is not radical.

The second rule does somewhat modify this conclusion, and it concerns chiefly the other party, the recipient of the expression. He must approach expression with the desire to contemplate; if his intention is merely to gather information for a further purpose, then that expression is not in its action art. This confusion, however, only arises in the verbal arts. For instance, it is not uncommon for a book with a practical purpose to become a literary classic read for pleasure. For the most part artists, knowing that they work for contemplation, confine themselves to expressing with a proper intensity the truths that humanity knows well. Art in its nature is not other than expression of truths, and the business of artists is to draw up these truths in a manner convenient for the ordinary man to refer to, when he wishes to refresh his appreciation of them.

When a thing is expressed, it is re-created in an inferior way. If it were possible to re-create it perfectly, that re-creation would be identical with the thing itself; they would be one. The best that we can do is to represent the thing in a very clumsy way, using some material that will affect us through the senses. This material is wrought so that it receives a structural resemblance to the original idea. While the material remains alien to that idea and therefore makes for imperfection of expression, the form impressed upon it is something which it has in common with the idea, and so a resemblance is made and expression results. The recipient of expression perceives the element in common and passes in his mind to the idea he is being reminded of, the meaning.

In verbal expression the material is words. These sometimes possess elements in common with the ideas they express, but in general they do not. The true formal resemblance is contained in the grammatical structure. The logic of grammar is the same logic that exists independently between ideas. In the arts of painting and sculpture the material used is quite other than the represented objects, but sufficient similarity is created in physical shape or appearance to indicate what is intended.

So much has to be understood concerning art in general before

referring to the particular case of music, and it is impossible to elucidate the operation of this art except in accordance with these principles.

In considering this matter two pressing questions immediately arise: what is the material used in music; what is the principle of form which it shares with the ideas it expresses?

An embarrassment to be overcome in this connection is the difficulty of handling the objects of musical expression, for we cannot say what they are. It is not, however, that we do not know what they are. We recognise character and significance in what we hear, but when we come to put it into words we are driven to awkward shifts. Which is very natural, since the outcome is but the expression of an expression, two removes from the truth and very imperfect. The verbal modes for flexibility and range are the most admirable of all; humanity has concentrated upon them to make them so, yet they have no special sanction; other modes are as legitimate. Everybody is at times conscious of the difficulty or impossibility of putting into words what intellectually he perceives clearly enough. For all their virtues words are limited in the extent they can cover, and, though they easily dominate with us, it would be a gross error to suppose that ideas not compassed by them were invalid. It is plain that the art of music deals with extra-verbal ideas, and, when we consider a work such as Beethoven's Fifth Symphony, it is plain, too, that this does not necessarily entail a lack of intellectual clarity.

Against those who deny that music expresses truth, and who substitute the communication of emotion or a tickling of the nerves, it is worth noting that these people thereby deprive music of its status as an art, for in the case of more than one other art it is obvious beyond denial that these are directly concerned with intelligible ideas. Music, if they were to be trusted, would be a quite different and somewhat questionable affair.

The material of music, that which exists prior to musical expression, is clearly defined sound. This is distinguished from confused sound called noise, and this mental distinction corresponds quite properly to the physical difference in the sounds themselves. Sound is caused by the vibrations of a body passing through the air and affecting the organ of hearing. When these vibrations are constant in rate and are not distracted by accompanying vibrations at other rates, when in short they are coherent in their own physical nature, they are gratifying to the mind and become the material for music, but when they are chaotic, then they are distasteful and useless for expression. The material of music, then, is sound in its refined

state, a state rare in nature and so having to be artificially produced.

Another element which is of the material as opposed to the formal kind is time. Time is for the composer what canvas is for the painter or a site is for the architect. It is the place to be occupied. In these days of multi-dimensional thinking there seems nothing odd about using the fugitive as a change from the spatial dimensions, and the mental vision perceives whole shapes in time in very much the same way as it does in space.

This material part of music—clearly defined sound extended in time—is that part which does not resemble the ideas music expresses, and it is therefore the margin of imperfection in the projection of those ideas, but, of course, without this margin of imperfection no expression would be possible. For expression as it becomes perfect merges into the thing itself, and, even if such felicity were obtainable, its character as expression would then lapse. All degrees of expression, moreover, are limited by the necessity of affecting the senses.

Before the formal elements supervene upon the material, there is a certain amount of preliminary treatment. This consists of dividing the material into lengths. It is necessary to create an orderly groundwork, because else only a chaotic thing, which the mind abhors, could arise from it. The division of sound amounts to the fixing of pitches and the formation of scales. The number of notes might be as many as there are different frequency numbers which can affect the human ear in a single second or, counting the fractions, it could be infinite. In the scales the number is reduced to a manageable quantity and convenient intervals are fixed. Expression cannot begin until this system is established and is habitually perceived. This slight education is with most people unconscious or else forgotten. The perception of variations of pitch is, of course, of a mathematical kind, yet it is not altogether a perception of number, being more approximate than that. For one thing we are not concerned in music with the time interval of one second in terms of which frequencies of sound are academically computed, and for another no ear probably can detect a difference of one single vibration in one second. The mathematical perception is one of constant ratios.

Time also has to be ordered by the division of it into equal units marked by a beat, and by larger units (bars) embracing these marked by a periodic heavy beat. If these provide order, they provide too for plenty of liberty within that order, for so long as the main intervals are respected, time may in addition be divided into unequal lengths with as many or as few notes between the main intervals as it is possible to execute. The long and the short notes must in their totals

conform to the pre-arranged time scheme. It is like being invited to cite a number of fractions, under the single condition that, when added together, they must amount to unity. These equalities and inequalities of duration may possess some significance in themselves, but they do not become a factor of musical expression until they become a characteristic of melody.

The true formal quality is seen in the grouping of notes. In melody they are grouped successively along the time dimension, in harmony coincidentally across the time dimension, and just as a physical object has a centre of gravity and an arc a centre of radius, so are the notes grouped necessarily about one focusing note, the tonic. The notes are related to each other through their common relations to it.

It is most convenient to consider musical expression as melody, because this function becomes it most naturally. For whereas melody constitutes music without the aid of harmony or broken time, these elements cannot themselves be exploited without the provision of melody. Artistic emphasis has sometimes been put upon harmony, also on the use of the timbres, also on ingenious variety of accent and time-value, but even in these extremes cases some provision, the most perfunctory perhaps, has been made for successions of notes in time. Melody remains the prime channel of expression.

With regard to the element of timbre in expression, this may be classed under harmony, though it exists prior to musical creation. It is harmonic because it is due to overtones accompanying the principal and intended note, and these being of a fixed nature according to the type of instrument used, their effect amounts to a pervading bias expressed harmonically. When this bias accords with the spirit of the melody, it makes for good music, and when it runs counter, the effect may be amusing, as when a jolly tune is played on the 'cello.

The expressiveness of music, then, resides in the manner of grouping notes about a recognised centre note, the tonic, this note being the natural goal of melody and spelling rest, completion, normality. We have to isolate the form of music, the characteristic it has in common with the thought it communicates, from its material paraphernalia. Then taking away the peculiar musical embodiment, what remains is in one word: tension. In music the tension consists in the separation of what is indeed called a strain of melody from the tonic note towards which it has a natural gravitational attraction. In the ideas expressed by music, tension is of another kind, that is, it is embodied in a different way. But it is the bond and likeness

between the two, and the intuitive intellect, being presented with the musical embodiment, is led to suppose that other embodiment it knows of. The very artificiality of the musical embodiment makes this process more natural, for it thereby has none of those distracting everyday associations which another material might have. As it is, the quality of tension stands out boldly to make its suggestions to the pondering mind.

Tension is so much the essence of music that it cannot be separated from it. The goal music makes for can only be a relative not absolute relaxation. For one thing all harmony is a straining for reconciliation, and the common chord is only a convenient and relative solution, the only true solution being to abandon harmony altogether. But even unaccompanied melody, though it achieves the tonic note, is not fully released, for it has always the quality of timbre, which is harmony not to be eliminated. True repose is to be found only in silence, and a composition is not complete until the last note is uttered and silence has resumed. Fulfilment comes then, yet when it comes, music is no longer there. Music cannot survive tension, for tension is its nature. The musician is therefore forced to assume positions of relative rest, yet the true musician always admires silence. There is such a thing as the masterly pause in playing.

Variety of expression is achieved by varying the degree of tension, and by the consistency or inconsistency of progress towards stability or instability recorded in terms of tension. Such variety is naturally indefinite in scope. The principle of unequal but regular note-durations, giving play to hastenings and slackenings, introduces another power towards variety of expression.

In building a piece of musical expression, it is found that a certain minimum of length is necessary for it to achieve an expression definite in character. Only two notes are necessary to announce a state of tension, but this is much too general in nature; it needs to be particularised. By adding two more notes a phrase is formed which by reason of its tendency in terms of tension with regard to its tonal centre, has an increased definiteness of character. Supposing this phrase to be one leading away from a position of rest, by a simple ingenuity another phrase similar in shape and in its intervals may be added, bringing the melody to a note having a simple ratio with the tonic note. Two more phrases constructed on the same lines are adequate to bring the melody to rest and completion. The addition of harmonies and the melodic development of this material may expand the composition to any length, but as it stands this simple and conven-



tional melody is a complete essay in expression, as complete in its own way as a symphony. It satisfies. Just as the melody is an enlargement of one interval, so are large-scale compositions enlargements of conventional melodic form. It may be noted that this melody embodies two marked characteristics of the symphony, especially the cyclic symphony. First it has economy, for its phrases are similarly built, secondly it has universality, for it expresses not merely one idea but, one phrase replying to another, opposite versions. Though the phrases are similar in build, it is the way they tend in their occurrence that determines their expression, and it is this same contest of contradictions, in which one party at last is victorious, that has haunted music from the early suites and concertos to the present time.

There seems to be no escaping this technique, for the two permanent movements to which the art is committed are towards greater tension and towards less or none, and one of these tendencies has to dominate at the end, for nobody likes a draw. It would be unkind to suggest that symphonists have nearly always chosen the optimistic conclusion, not so much on account of internal confidence, but rather because the impulse towards musical completeness happens to take the same course as an impulse towards easing the tension. In both cases the music heads for the tonic. A tragic symphony is therefore rare for the reason that it is somewhat contrary to nature. And it is likely enough that the rapid decline of the symphony in the twentieth century is due to a weariness at having always to resolve the contradiction one way or the other. The modern man does not feel Beethoven's optimism or Tchaikowsky's pessimism, and he does not feel the necessity of a choice. He is suspicious of the cosmos, but not upset about it.

We have considered tension in its musical embodiment, and as presented to the mind through the sense of hearing. There is also that other embodiment, the one that occurs to the mind, the embodiment in the idea that is expressed. We cannot deal with this side of the question without committing ourselves to some extent by a statement of what these ideas are. The difficulty of translating musical into verbal expression is a familiar one, and it arises from the nature of knowledge itself.

Knowledge begins in the apprehension of concrete objects impinging on the senses, and it proceeds to the recognition of qualities common to a group of objects. It progresses by recognising the qualities that persist through ever larger groups of phenomena. On the psychological side the mind recognises qualities recurring among

its experiences, and it extracts these qualities from ever larger numbers of experiences. Knowledge therefore moves away from the visible world, from the concrete to the abstract, from the particular to the general thing, from the less important to the more important. It is, however, the lower degree of knowledge, near to the senses, that is the most clear to the understanding, and the ideas receding from the senses become more and more bare, so that many people wonder whether they are real at all, though the difficulty lies not with the ideas but with the bias of man's physiological nature.

Now it is obvious that if we undertake to express an abstract idea, the new embodiment of that idea must have a corresponding sparseness of outline. The more detailed we make it, the more we fail to express the idea, for though every detail makes for greater clearness, it also limits and reduces its breadth of application.

The simple principle of tension, therefore, gives to music a supreme aptness for the expression of abstract ideas, and this is where it differs from most other arts, including the verbal arts. It was inevitable that speech should be grounded in the observable world and the primitive activities and necessities of man, and though this instrument of expression has been so wonderfully developed as to fit, if anything could, the whole range of thought, it remains true that it ascends from the concrete and with difficulty. Music operates in the opposite direction. It begins in complete vagueness and utter generality, and only as it is developed and offset by other themes does it achieve an adequate definition of character to be grasped easily. The austerity of its inner principle makes it conversant with abstract thought, and the difficulty, impossibility almost, it faces is in wending downwards towards the detailed and diverse concrete world. It is this radical difference of approach to the body of truth that causes the expressions of the two arts to be not interchangeable.

It is known, therefore, that the native expression of music is of rarified ideas, remote from their several instances. It is known, too, that of all truth art prefers to deal with the truths of human experience. It is not necessary to make an historical survey of musical expression, though it is clear that taste in sorts of truth changes from age to age as much as taste in the method of expressing them. A few characters of expression may be cited, and nobody would dispute that music has often produced them; further nobody would deny that music is supremely well fitted to produce them.

Such are: hope; anxiety; tranquility; joy; sorrow; contentment; despair; confidence; love; awe; quaintness; hum-drum. All these are

persistent characters of human experience. If they are embodiments of tension and thereby equated in expression to the tonal tension of music, what corresponds to the tonic note in the realm of ideas? There are two answers. The tonal centre may be taken to represent the even tenor of life with its satisfactoriness and sobriety, or it may represent some state of fulfilment above the other state. Thus the conditions cited above are conditions of separation from one or other of these norms, and the relations thus created are states of tension.

Hope and anxiety are states of tension with regard to what is desired or what is possessed, in one case tending towards, in the other tending away. It has been said that this is the very character of music. Joy and sorrow, confidence and despair, are similar in their nature, but they exemplify a more extreme state of tension or such a state resolved. Love is defined in philosophy as a disposition of the will towards union with another being; again the principle of tension and resolution. Tranquility and contentment are marked by a relative lack of tension, and this corresponds to their tonal character when expressed in music. Awe is a mixture of fear (at tension with safety) and attraction, and these contradictory tensions can be expressed by a slow and hesitant hovering about the tonic. Quaintness is pleasant eccentricity, and this is achievable in music by a capricious inconsistency in the use of tension. Lastly, hum-drum is something active but ordinary, having motion but little tension, and this lends itself to expression by a fair rapidity of play, consistent in its intervals and introducing no extreme tension.

All similar musical expressions that can be put into words may be expounded in terms of tension, and those that cannot be put into words likewise. As we are still waiting for the philosophers to map out human knowledge and the relationships between ideas, and between them and the eternal Mean, any treatment of this subject must be partial. But enough has been said to show the formal principle common to music and the ideas expressed by music.

It was remarked heretofore that the material part of music, refined sound, distinguished from the formal principle embodied, was the part not resembling the ideas to be expressed, but only a device to communicate to the intelligence through the organ of hearing. This statement, though true, does not do it justice, for this refined sound is a natural object, and like so many natural objects possesses in its own right considerable beauty. This beauty inheres in sound, not in the truth expressed (but this may have its own inhering beauty), but when sound and truth are brought together, they share their assets, and so the musical embodiment does decorate and enhance the truth

by its natural beauty. It is not easy, however, to estimate this contribution, because timbre is by virtue of harmony already incipient expression.

The principle of normality and abnormality operates in another and unexpected way. It has been remarked that a tune played among the lower octaves has a different complexion to the same tune played among the higher octaves. This is because we are strongly persuaded by custom to regard the middle register of an instrument as representing normality, and the upper and lower parts as places of abnormality. The lower abnormality differs very sharply from the upper, because the former is abnormal in respect of low frequency of the sound waves and the latter is abnormal in respect of high frequency sound waves. This difference of low and high physical vitality in the tones employed leads in each case to a strong expressive bias, towards despondency with low vitality, towards exhilaration with high vitality. This bias may be so strong as to overcome the normal sense of the tune as played in the middle register. The same principle of normality in contest with super- and sub-normality, however, is operating.

In addition to the general truths of experience music may remind us of anything else at all that embodies similar states of tension, and these are beyond number and not always of importance. Thus one person conceives a certain mental picture (embodying tension in some way) on listening to a composition, and this picture is not shared by another listener, who may have a mental picture of his own. The composition expresses something different for each of them, yet neither of them is in error. Anything that matches the music in its tensional form may be said to be the expression of that music, and what can be found to match varies according to the experience and quality of imagination of the person. Such a mental picture picked from personal experience may exist in the composer's mind and nobody else's, but that picture is neither more nor less legitimate than the listener's own picture. The tension embodied in music has an altogether indefinite number of embodiments elsewhere, and an expressional equation may be formed with any one we please to find. The considerable agreement that exists with regard to the meaning of certain music is due to the unity of human experience. The equally considerable disagreements that exist are due to the variety of human experience. But if a composition is well-wrought, clear and consistent in shape, it is certain to find some response in every mind no matter how peculiarly furnished, because it is recognisable, and because it has a character that recurs in all experience. It is, of course, necessary to learn the trick of intellectual comparison, but it

is a trick not difficult to learn and achievable by anybody who will continue to hear music and attend to it.

The function of verbal accompaniments, titles, and programmes is to narrow down the width of application, to give authority to one out of many possible meanings. Thus composer and hearer are glad to be in concert with one another, and the hearer for his part is often pleased to agree to a definite meaning in place of a mass of vague associations. But all this is what Henry James would have called 'going behind.' The artist is asking the public to accept something merely on his word, something that is not necessitated by the fabric he has created. Those titles suit best that are like musical expression itself of a general and bare character, as for instance 'Les Préludes,' and those suit least that are, contrary to music, of a detailed and concrete kind.

Meaning a great deal is often dangerously similar to meaning nothing, and hence the strength and the weakness of music. A greater degree of precision would establish its relation to knowledge, yet greater precision would be ruinous to its purpose. Its value as an art depends on its ability to move unhampered among abstract truths. Such truths are in their nature difficult to grasp, because as soon as the details are supplied, the abstraction disappears in the concrete instance. There is no better instrument to express these ideas than music.

VICTOR BENNETT.

## THE SONGS OF JOHN DANYEL

THE revival of interest in Elizabethan music brought to light the names of many composers whose work had been completely forgotten. While much of the music so resuscitated is of little but historical value some of it is of such quality as makes one wonder how it could have fallen into neglect. Among the latter are the songs of John Danyel. Although these have for some years been available at trifling cost, performances of them are still extremely rare. I propose to show in this article that they deserve a better fate, and that singers, by neglecting them, are depriving their audiences of some of the finest songs in the English language. Little is known of John Danyel himself, and for what biographical facts are available I must refer the reader to Peter Warlock's excellent book 'The English Ayre.' Several of the songs have been re-issued under the editorship of this distinguished authority but as E. H. Fellowes' edition is complete in one volume it will be convenient to refer to that edition here.

This book as it stands contains nineteen solo songs and one duet—the whole of Danyel's published songs. Glancing through the book we are struck by the fact that there is not one weak number. It is inconceivable that a composer should produce nothing but work of this high standard and we must conclude that Danyel had a habit of self-criticism not shared by all song composers, of his period or any other. Again, while written in the idiom of the time, Danyel's work has a very strong individual flavour. Many of the lutenist songs give the impression that they might have been written by almost any member of the school. There is hardly one of Danyel's, even the slightest, which could be attributed to anyone else.

In his conception of the song Danyel appears to be the direct antithesis of his contemporary Thomas Campion. The latter composer aimed at the production of short ayres of epigrammatic style. Many of these consist of eight to sixteen bars of strictly balanced phrases. There is not one song of this type in Danyel's book. Many ayres of the period tend to divide into short sections, each phrase being, as it were, self-contained; this characteristic may be seen even in the work of Dowland. Traces of this sectional method are comparatively rare in Danyel's songs. When they do occur the



sections are usually disguised by the introduction of ritornelli, points of imitation or interrupted cadences.



The example just referred to also shows the contrapuntal nature of Danyel's accompaniments. His lute parts are, indeed, more consistently contrapuntal than those of any of the lutenists, not excepting Dowland. His use of plain chords is restricted to very short passages and these are almost invariably succeeded by long stretches of two or three part writing. Not that there are any signs of harmonic weakness or lack of interest in harmonic problems. On the contrary he is, in this respect, the most enterprising of the lutenists. This is shown notably in that most extraordinary song 'No let chromatic tunes'—the second song of a cycle of three—in which many strange chordal progressions are introduced. It is true that these result largely from chromatic part writing, but they are managed with a firm hand and with no suspicion of experimentalism.

Most of the chords in these songs are in close or fairly close position, a necessity of the instrument for which they were written. An interesting instance of a more widely spread chord occurs in No. 3, 'He whose desires are still abroad.' For better understanding of the extract I quote the words of the whole stanza :

Honour, wealth, glory, fame are no such things  
 But that which from imagination springs.  
 High-reaching power, that seems to overgrow,  
 Doth creep, but on the earth, lies base and low.

## Ex. 2

But that which from im - ag - in - a - tion springs

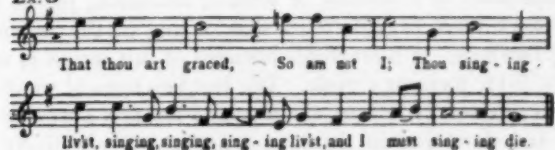
High reach - ing power, that seems to ov - er - grow,

These few bars illustrate also several other points. They occur at the climax of the song and previously the voice only once touches the high E $\flat$  and the F not at all. It is, of course a commonplace of song composition to keep the highest note for the climax but surely the device was never used with more masterly effect than here. Note also the bare 5th in the accompaniment at (a) and the F natural in the voice part after the F sharp of the previous chord. Is it, perhaps, too fanciful to see here another commonplace of Elizabethan music, the false relation, used consciously for artistic effect? Certainly the sense of the words is conveyed with a force out of all proportion to the simplicity of the means employed. The imitated figure, D F E $\flat$ , reminds one of the anonymous 'O Death rock me asleep.' The short pedal point will also be noticed. This is a rare feature in the lutenist songs but one introduced fairly frequently by Danyel, and always with great effect (see also the instances quoted by Warlock in 'The English Ayre').

The wide sweep of the vocal phrases in the last example is a characteristic of Danyel's writing for the voice, and one which singers should not be slow in appreciating. Here, indeed, is a composer who evidently expected his voice part to be sung not merely daintily articulated. In this respect his songs are more satisfying to the singer than those of any of his contemporaries except Dowland, who however does not surpass him. Phrases such as those just referred to are plentiful in his work. On the other hand light graceful measures are also to be found. It is instructive to note the force of expression conveyed by

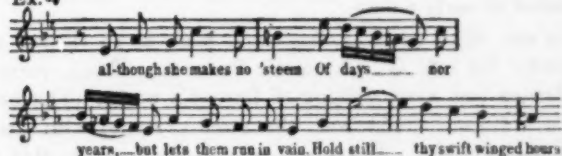
the manipulation of the voice part itself by means of repeated words, rhythmic figures, varying note values and similar devices.

## Ex. 3



That thou art graced, ~ So am not I; Thou sing - ing -  
liv'st, singing, singing, sing - ing liv'st, and I must sing - ing die.

## Ex. 4



al-though she makes no 'steem Of days... nor  
years...but lets them run in vain. Hold still... thy swift winged hours

He exercises great freedom in his setting of poems, and repeats words and phrases, sometimes at great length, without any attempt to retain the form of the lyric. It was sufficient for him if he reproduced its spirit and this he always does.

The contrapuntal texture of Danyel's accompaniments has already been alluded to. The expressive use he makes of imitation and repetition of figures is well illustrated by Ex. 5 :

## Ex. 5



In our sad fare-wells and sweet meet-ings past;  
And shall his death ah, shall his death now have no more?

It would be possible to quote many similar passages—indeed, the difficulty in selecting examples is that of deciding what to leave out. The economy of material as seen in Ex. 5, far from resulting in any impression of monotony or want of invention, makes much of Danyel's work more organic than that of any of the lutenists, not excepting Dowland. A remarkable instance of this occurs in the three songs Nos. 9-11, forming a cycle. The last two lines of words in each are treated as a sort of refrain, the music of the first appearance being repeated and developed in the second and third, effectively binding the three songs into one. This is, I think, a unique example of such a procedure at so early a date.

There is one other cycle in the book, Nos. 13-15 (edited also by Warlock under the title of 'Chromatic Tunes'). This is perhaps the most celebrated and most striking of Danyel's works. The first part opens with a fugal introduction, the voice entering with the fugue subject at the 9th bar. The whole song is built up on this subject and two other figures used in both voice part and accompaniment. The second part is the song already referred to, 'No, let chromatic tunes; harsh without ground, be sullen music for a tuneless heart.' The music lives up to these words. The introduction consists of a falling chromatic scale passage, the voice immediately repeating it a fifth higher. The melody and harmony remain highly chromatic throughout. Half way through the theme is inverted, appearing as an ascending passage. The poignance of the chromaticism in this section is remarkable even to modern ears. The third part is chiefly notable for its subtly interweaving rhythms and its lovely close. Throughout the cycle the imitative method as seen in the last example is employed with great effect.

These two cycles are magnificent works and are worthy of comparison with the greatest songs ever written. Had Danyel written no others he would still have been one of the most striking of his school.

It will be seen that there is no lack of technical interest in these songs. But their greatest attribute is their supreme beauty, not merely the beauty of the antique, but of living music. It is this last point it is so necessary to drive home. The attitude of the average musician towards this music is typified by the action of the B.B.C., who consign it to 'Foundations of Music' and fill the rest of their programmes with German *lieder*. It must be understood that these songs are eminently suitable for public performance; that they have all the qualities for 'getting across' and that to regard them as museum specimens is sheer stupidity.

The name of John Dowland has appeared several times in the course of this article, as inevitably as would that of Schubert in the discussion of any composer of German lieder. We have seen that as regards technique Danyel yields nothing to his great contemporary, and any further comparison of their technical methods is unnecessary. Dowland was a much more prolific composer and was undoubtedly a greater one. There is in his work an altogether wider emotional range. Danyel produced nothing with the brightness of 'Fine knacks for ladies' or the vigour of 'Up merry mates'; and although he is unsurpassed in his deeply felt songs he never rises to the epic tragedy of 'In darkness let me dwell.' It is in this respect, and in this respect alone, that Danyel revealed his lesser stature. It may be added that, with perhaps the exception of Thomas Morley, he is the only member of the lutenist school one would think seriously of comparing with Dowland. After all it is no mean feat to establish a claim to immortality with one small book of songs.

PERCY JUDD.

## BEETHOVEN IN THE GOETHE—ZELTER CORRESPONDENCE

THE personalities of great men always seem to emerge with more vivid reality in the words of their contemporaries than in the speculations of historians, and the little cliques of masters in the past generally provide us with greater detail in their *obiter dicta* and correspondence than does the bird's-eye view of the later research-worker. The exchange of ideas between Johnson and Boswell is no more interesting and instructive than the exchange of letters between Goethe and his Boswell, Zelter. Indeed, in his admiration and adoration of the poet, Zelter easily out-Boswelled Boswell. When Beethoven became the subject of discussion we may expect some illuminating remarks: from Goethe on account of his poetic, dramatic, and philosophical nature, and from Zelter because of the position he held as a musician, well-known and respected. Unfortunately, in this respect, Goethe was inclined to accept Zelter as the oracle and gave us little of his own criticism. Zelter, on the other hand, was more interesting than we have the right to expect. Paradoxical as it may seem, he is useful to us because he was quite unable to assess Beethoven at his proper value. His training alone would have rendered that impossible. Where, in his judgment, he was undoubtedly right in regard to his predecessors, he was generally hopelessly wrong in his criticism of contemporaneous musicians. While he bows with the deepest respect to the memory of Bach and Handel, he misunderstands Beethoven. As many passages in his letters show, he was unable to fathom even Spohr. His valuation of certain of Beethoven's works was sympathetic—for his conscientious envy-free nature made him as just as his knowledge and musical development allowed; but of the outstanding grandeur of that composer and of the qualities that ensured immortality for the writer of the *Eroica*, Zelter had no conception. Perhaps it is this very lack of understanding on Zelter's part that makes him more valuable to us, since it demonstrates to some extent the effect that Beethoven's work had upon the average musician of the period. It can explain for us why the critics at the first performance of the Violin Concerto found 'that the constant repetition of a few banal passages can easily become monotonous.' A single sentence in Goethe's letter of January 4th,



1819, may throw a flood of light on this curious state of affairs: 'I studied Marperger's *Vollkommene Capellmeister*, and had to smile while I instructed myself.' Although both Goethe and Zelter were friends of Mendelssohn, they belonged, as far as their musical outlook was concerned, emphatically to the eighteenth century. Let us hear them speak with each other.

On November 12th, 1808—a year before the birth of Mendelssohn—Zelter writes to Goethe: 'Talents of the greatest importance, like Cherubini, Beethoven, and others, borrow the club of Hercules,—to kill flies. At first one is amazed, and immediately afterwards one shrugs one's shoulders over the expenditure of talent necessary to give importance to trivialities and to cheapen elevated means of expression. I am ready to despair when I think that the new music must be lost if it is to become an art.' Overlooking the placing of Cherubini and Beethoven in one sentence, we must be forcibly struck by the discovery that Beethoven's contemporaries—trained on Fasch and Graun and nourished by Bach and Handel—should decide that the great man of Bonn was employing his talents for the purpose of elevating such 'trivialities' as the first six symphonies. Of the two correspondents Goethe was possibly better able to appreciate the particular tendency of Beethoven's genius. Writing from Carlsbad on September 2nd, 1812, he tells Zelter that he 'made the acquaintance of Beethoven at Töplitz. His talent astounds me; unfortunately he has an utterly untamed personality which, indeed, has some right on its side when it finds the world detestable. . . . On the other hand much must be forgiven him and much is he to be pitied, since his hearing is leaving him. This damages his musical being perhaps less than it harms his social side. He who is by nature laconic, becomes doubly so through this deprivation.' And only those who can visualise the effect of such an 'untamed personality' as Beethoven's upon the polished diplomatic poet, will be in a position to judge of Goethe's generous consideration. By that time Zelter was beginning to look upon Beethoven with a certain amount of respect—the respect born of fear. He was slowly awakening with a suspicion that Beethoven might possibly have had something more in his mind than the mere glorification of trivialities. Replying to Goethe's letter on September 14th, he says: 'What you write of Beethoven is quite natural. I also wonder at him with trembling. His own works seem to cause him secret shuddering: a feeling that is disposed of in far too light-hearted a manner by this our new culture. His works appear to me like children whose father was a woman or whose mother was a man. The last work of his known to me (*Christus am Oelberge*) impresses me like a piece of unchastity, the

## BEETHOVEN IN THE GOETHE—ZELTER CORRESPONDENCE

THE personalities of great men always seem to emerge with more vivid reality in the words of their contemporaries than in the speculations of historians, and the little cliques of masters in the past generally provide us with greater detail in their *obiter dicta* and correspondence than does the bird's-eye view of the later research-worker. The exchange of ideas between Johnson and Boswell is no more interesting and instructive than the exchange of letters between Goethe and his Boswell, Zelter. Indeed, in his admiration and adoration of the poet, Zelter easily out-Boswelled Boswell. When Beethoven became the subject of discussion we may expect some illuminating remarks: from Goethe on account of his poetic, dramatic, and philosophical nature, and from Zelter because of the position he held as a musician, well-known and respected. Unfortunately, in this respect, Goethe was inclined to accept Zelter as the oracle and gave us little of his own criticism. Zelter, on the other hand, was more interesting than we have the right to expect. Paradoxical as it may seem, he is useful to us because he was quite unable to assess Beethoven at his proper value. His training alone would have rendered that impossible. Where, in his judgment, he was undoubtedly right in regard to his predecessors, he was generally hopelessly wrong in his criticism of contemporaneous musicians. While he bows with the deepest respect to the memory of Bach and Handel, he misunderstands Beethoven. As many passages in his letters show, he was unable to fathom even Spohr. His valuation of certain of Beethoven's works was sympathetic—for his conscientious envy-free nature made him as just as his knowledge and musical development allowed; but of the outstanding grandeur of that composer and of the qualities that ensured immortality for the writer of the *Eroica*, Zelter had no conception. Perhaps it is this very lack of understanding on Zelter's part that makes him more valuable to us, since it demonstrates to some extent the effect that Beethoven's work had upon the average musician of the period. It can explain for us why the critics at the first performance of the Violin Concerto found 'that the constant repetition of a few banal passages can easily become monotonous.' A single sentence in Goethe's letter of January 4th,

1819, may throw a flood of light on this curious state of affairs: 'I studied Marperger's *Vollkommene Capellmeister*, and had to smile while I instructed myself.' Although both Goethe and Zelter were friends of Mendelssohn, they belonged, as far as their musical outlook was concerned, emphatically to the eighteenth century. Let us hear them speak with each other.

On November 12th, 1808—a year before the birth of Mendelssohn—Zelter writes to Goethe: 'Talents of the greatest importance, like Cherubini, Beethoven, and others, borrow the club of Hercules,—to kill flies. At first one is amazed, and immediately afterwards one shrugs one's shoulders over the expenditure of talent necessary to give importance to trivialities and to cheapen elevated means of expression. I am ready to despair when I think that the new music must be lost if it is to become an art.' Overlooking the placing of Cherubini and Beethoven in one sentence, we must be forcibly struck by the discovery that Beethoven's contemporaries—trained on Fasch and Graun and nourished by Bach and Handel—should decide that the great man of Bonn was employing his talents for the purpose of elevating such 'trivialities' as the first six symphonies. Of the two correspondents Goethe was possibly better able to appreciate the particular tendency of Beethoven's genius. Writing from Carlsbad on September 2nd, 1812, he tells Zelter that he 'made the acquaintance of Beethoven at Töplitz. His talent astounds me; unfortunately he has an utterly untamed personality which, indeed, has some right on its side when it finds the world detestable. . . . On the other hand much must be forgiven him and much is he to be pitied, since his hearing is leaving him. This damages his musical being perhaps less than it harms his social side. He who is by nature laconic, becomes doubly so through this deprivation.' And only those who can visualise the effect of such an 'untamed personality' as Beethoven's upon the polished diplomatic poet, will be in a position to judge of Goethe's generous consideration. By that time Zelter was beginning to look upon Beethoven with a certain amount of respect—the respect born of fear. He was slowly awakening with a suspicion that Beethoven might possibly have had something more in his mind than the mere glorification of trivialities. Replying to Goethe's letter on September 14th, he says: 'What you write of Beethoven is quite natural. I also wonder at him with trembling. His own works seem to cause him secret shuddering: a feeling that is disposed of in far too light-hearted a manner by this our new culture. His works appear to me like children whose father was a woman or whose mother was a man. The last work of his known to me (*Christus am Oelberge*) impresses me like a piece of unchastity, the

## BEETHOVEN IN THE GOETHE—ZELTER CORRESPONDENCE

THE personalities of great men always seem to emerge with more vivid reality in the words of their contemporaries than in the speculations of historians, and the little cliques of masters in the past generally provide us with greater detail in their *obiter dicta* and correspondence than does the bird's-eye view of the later research-worker. The exchange of ideas between Johnson and Boswell is no more interesting and instructive than the exchange of letters between Goethe and his Boswell, Zelter. Indeed, in his admiration and adoration of the poet, Zelter easily out-Boswelled Boswell. When Beethoven became the subject of discussion we may expect some illuminating remarks: from Goethe on account of his poetic, dramatic, and philosophical nature, and from Zelter because of the position he held as a musician, well-known and respected. Unfortunately, in this respect, Goethe was inclined to accept Zelter as the oracle and gave us little of his own criticism. Zelter, on the other hand, was more interesting than we have the right to expect. Paradoxical as it may seem, he is useful to us because he was quite unable to assess Beethoven at his proper value. His training alone would have rendered that impossible. Where, in his judgment, he was undoubtedly right in regard to his predecessors, he was generally hopelessly wrong in his criticism of contemporaneous musicians. While he bows with the deepest respect to the memory of Bach and Handel, he misunderstands Beethoven. As many passages in his letters show, he was unable to fathom even Spohr. His valuation of certain of Beethoven's works was sympathetic—for his conscientious envy-free nature made him as just as his knowledge and musical development allowed; but of the outstanding grandeur of that composer and of the qualities that ensured immortality for the writer of the *Eroica*, Zelter had no conception. Perhaps it is this very lack of understanding on Zelter's part that makes him more valuable to us, since it demonstrates to some extent the effect that Beethoven's work had upon the average musician of the period. It can explain for us why the critics at the first performance of the Violin Concerto found 'that the constant repetition of a few banal passages can easily become monotonous.' A single sentence in Goethe's letter of January 4th,

1819, may throw a flood of light on this curious state of affairs: 'I studied Marperger's *Vollkommene Capellmeister*, and had to smile while I instructed myself.' Although both Goethe and Zelter were friends of Mendelssohn, they belonged, as far as their musical outlook was concerned, emphatically to the eighteenth century. Let us hear them speak with each other.

On November 12th, 1808—a year before the birth of Mendelssohn—Zelter writes to Goethe: 'Talents of the greatest importance, like Cherubini, Beethoven, and others, borrow the club of Hercules,—to kill flies. At first one is amazed, and immediately afterwards one shrugs one's shoulders over the expenditure of talent necessary to give importance to trivialities and to cheapen elevated means of expression. I am ready to despair when I think that the new music must be lost if it is to become an art.' Overlooking the placing of Cherubini and Beethoven in one sentence, we must be forcibly struck by the discovery that Beethoven's contemporaries—trained on Fasch and Graun and nourished by Bach and Handel—should decide that the great man of Bonn was employing his talents for the purpose of elevating such 'trivialities' as the first six symphonies. Of the two correspondents Goethe was possibly better able to appreciate the particular tendency of Beethoven's genius. Writing from Carlsbad on September 2nd, 1812, he tells Zelter that he 'made the acquaintance of Beethoven at Töplitz. His talent astounds me; unfortunately he has an utterly untamed personality which, indeed, has some right on its side when it finds the world detestable. . . . On the other hand much must be forgiven him and much is he to be pitied, since his hearing is leaving him. This damages his musical being perhaps less than it harms his social side. He who is by nature laconic, becomes doubly so through this deprivation.' And only those who can visualise the effect of such an 'untamed personality' as Beethoven's upon the polished diplomatic poet, will be in a position to judge of Goethe's generous consideration. By that time Zelter was beginning to look upon Beethoven with a certain amount of respect—the respect born of fear. He was slowly awakening with a suspicion that Beethoven might possibly have had something more in his mind than the mere glorification of trivialities. Replying to Goethe's letter on September 14th, he says: 'What you write of Beethoven is quite natural. I also wonder at him with trembling. His own works seem to cause him secret shuddering: a feeling that is disposed of in far too light-hearted a manner by this our new culture. His works appear to me like children whose father was a woman or whose mother was a man. The last work of his known to me (*Christus am Oelberge*) impresses me like a piece of unchastity, the

foundation and aim of which is eternal death. The music-critics, who seem to understand everything better than dispositions and characteristics, have poured out praise and blame on to this composer in the most curious manner. I know musical people who at other times have been alarmed—have even felt indignant—upon hearing his works, and who are now seized with a passion for them comparable only with that of the devotees of Greek love.' About five months later (February 27th, 1813) Zelter writes: 'The day before yesterday I heard Beethoven's Overture to *Egmont* very well performed. By rights every important German play should have its own music. It can hardly be calculated how much good could come out of this for the poet, the composer, and the public';—and we might add the same on behalf of every important English play.

If anything in this correspondence were intended to show the changing tastes of the times and the relative importance attached to different works in the early years of the nineteenth century and to-day, it would surely be Zelter's letter to Goethe, dated May 9th, 1816: 'Last night Beethoven's *Battle Symphony* was given at the theatre, and I heard it from the greatest possible distance,—from the back of the stalls, where it can be heard without stunning the listener. It actually proved to be gripping and even moved me. The piece is really a continuous whole though it divides itself up in a perfectly understandable manner. The English approach from the distance with drums, being recognized as they come nearer by *Rule, Britannia*. Similarly the opposing army advances and is immediately known by *Marlborough s'en va-t-en Guerre*, etc. Cannon-shots and small-arms fire are clearly distinguishable as coming from one side or the other; the orchestra labours as if in battle-tumult and confusion,—an effect really produced by a series of musically connected ideas which give the ear much interesting occupation. The armies appear to be engaged hand to hand; attacks on the squares, and the like, increase in vehemence to the highest degree. One army falls back, the other follows;—at first heatedly and close at hand, and then farther off. At last all becomes still. As out of the earth, veiled and mysterious, the *Air de Marlborough* is heard mournfully in the minor, interspersed with the dying accents of sorrow and misery. Then "Victoria" for the conquerors who are to be recognized in *God Save the King*, and finally a complete and lively triumph piece. All this hangs together really quite well, though at first it cannot be grasped by even a good ear;—yesterday, however, I enjoyed it very much. The performance, too, was magnificent, although twenty more violins would not have been too many. *Vivat Genius* and the devil take all criticism!' Goethe almost envied Zelter his opportunities for he replied from



Jena (May 21st, 1816): 'I heard your account of Beethoven's *Battle* with pleasure. That is one of the advantages of a great city, which we have to go without.'

Zelter did not allow the opportunity for meeting Beethoven to pass by when he made his visit to Austria in 1819. Writing to Goethe from Vienna on July 29th, he says: 'The day before yesterday I took the most pleasurable walk imaginable,—to Schönbrunn and back with the old Salieri . . . Beethoven, whom I would so much like to see again in this life, lives in the country, but no one can tell me where. I did wish to write him, but they tell me that he is all but unapproachable, since he is almost entirely devoid of hearing. Perhaps it were better we remained as we are; for it would probably pain me to find him out of humour.' On August 16th Zelter is still on Beethoven's trail, for he writes to Goethe from Baden (near Vienna): 'Beethoven has moved into the country and no one knows where. He has just written to one of his friends from here in Baden,—and he is not in Baden. He is said to be unbearably *maussade*. Some say he is a fool. That is easily said. God forgive us all our offences! The poor man is supposed to be quite deaf. . . . Recently Beethoven went into a restaurant, seated himself at a table, and became lost in thought. After an hour he called the waiter and asked, "What do I owe you?"—"Your Grace has not yet eaten anything—what shall I bring you?"—"Bring me what you like but leave me unfleeced!" The Archduke Rudolf is said to be his patron and is supposed to give him fifteen hundred paper Gulden annually. In accordance with this he has to arrange his life, as do all the children of the Muses here. The latter are treated here like cats; those who do not prove to be good mousers, do not easily save anything. At the same time, they all seem to be as rotund and contented as weasels.' Before another month had passed Zelter tracked Beethoven down and informed his friend at Weimar (September 14th, 1819): 'The day before yesterday I wanted to visit Beethoven at Mödlingen. He, however, wished to go to Vienna, and so we met on the highway. We alighted and embraced most heartily. The unfortunate man is practically quite deaf, and I could scarcely restrain my tears. After this meeting I rode on to Mödlingen while he went on to Vienna. . . . On this journey I had the music-publisher Steiner with me, and since one cannot communicate much with a deaf man on the highway, we arranged a proper meeting with Beethoven in Steiner's music-shop for four o'clock in the afternoon. . . . In spite of the manifold censures which Beethoven calls down upon himself, justly or not, he enjoys the respect that only becomes outstanding men.' As soon as it became known

that Beethoven was to visit Steiner's establishment in the afternoon, quite half a hundred of the *intelligenza* attempted to crowd in—though they waited in vain. 'I only discovered this the next day,' continued Zelter, 'when I received a note from Beethoven in which he apologised; for he had happily overslept the time for the rendez-vous,—as I also did.'

Beethoven's works—or the majority of them—were apparently not often played, even in such a great musical centre as Berlin then was. For the *Busstag* (Day of Repentance) celebrations for 1828 music-director Spontini arranged a concert, Zelter writing to Goethe (April 30th) that 'To-day's selection consisted of carefully-chosen rarities: two strong symphonies by Beethoven, half a Mass by the same, etc.' It is interesting to note that *Fidelio* managed to draw a crowded house at Berlin in 1831, Zelter faithfully informing Goethe (February 6th): 'Last Friday I went to hear Beethoven's *Fidelio*, and wanted to send you a description of the charming and "lucrative" music. But on leaving the opera-house water and ice had collected under the deep snow, and I fell so heavily on my poor old back that all the thoughts which I had so conscientiously collected were lost. The house was full (even without the Court) and when the opera is given again I shall not omit to tell you all about it.' It is curious that Zelter's first genuine admiration for Beethoven's genius should have been called forth by *Fidelio*. On April 6th, 1831, he wrote to Goethe: 'I also heard Beethoven's *Fidelio* again with great joy. Just where the poem is weakest, the composer has been marvellously successful. He managed to animate one sad and monotonous scene so well that I am always astonished afresh. That is the advantage we derive from Genius: it insults and reconciles, it wounds and heals. We are forced along on its stream and no hindrances or attempts at tarrying can avail. Farewell.' Whether Zelter was really beginning to understand the inner meaning of Beethoven's creations or whether he was merely allowing himself to be swept along by the composer's titanic power is not altogether clear; but it is abundantly evident that he felt himself to be face to face with a force the full significance of which he was neither big enough nor philosophical enough to comprehend—that he was being engulfed in a maelstrom of powerful emotions produced by means quite new to him. He reached the high-water mark of enthusiasm when he wrote to Goethe on April 19th, 1831: 'Yesterday Beethoven's oratorio *Christus am Oelberge* (Mount of Olives) was given an extraordinarily good performance. The work appears to be a fragment, and the text gives the impression of having been written by the composer himself expressly for his own purpose. . . . The Intro-

duction can be made to suggest a profoundly moving prayer, a living and active soul-sorrow. The full orchestra is like an overflowing heart, a pulse of supernatural power. I was intensely affected.' He then gives the text of a solo sung by Jesus in which he underlines the words that Beethoven had endowed with striking meaning. He cannot avoid recognizing the master-hand. 'The nonsense contained in the text vanishes; ordinary well-known sounds are received as if they had never been heard before; one is completely carried away.'

Zelter again reflects his times when he speaks of the tempi called for in certain works. When sending the score of a composition to Goethe he adds: 'The tempo should be decided by the soloist in accordance with the feeling suitable to the occasion, and the movement ought to remain the same right through to the end'—this a decision also arrived at by Spohr in one of his writings—'I hate the chronometer and still more the artist who cannot get on without one. The theorists would like to slay me. Did they not mislead the good Beethoven into fixing tempi for his works,—which, above all others, do not stand such treatment. What cannot conform to some such regulation is consigned—to the D - - l.'

A few words on Goethe's musical correspondent may help to place him to his proper historical niche. Carl Friedrich Zelter was born on December 11th, 1758, the son of a master mason, learned the trade of his father, and cultivated music enthusiastically as an amateur. By the time he became master of his handicraft he had also developed himself into an excellent violinist, composer, and conductor. He soon won an entrée into higher musical circles. In 1786 a Cantata of his, written on the occasion of the death of Frederick the Great, was performed in the Garrison Church. In 1791 he joined the *Singverein* and often deputised for its conductor—his teacher Fasch. On the death of the latter in 1800 Zelter took command. This was the organisation which, after it had been removed to its royal domicile, was to become the far more famous *Singakademie*. In 1809 Zelter was elected an honorary member and professor of the Royal Academy at Berlin, and in 1820 he founded the Royal Institute for Church Music. He was largely responsible for the rapid spread of the male chorus in Germany, and on the whole was an important and industrious figure in the musical life of the Prussian capital. Goethe was especially fond of Zelter's melodic vein, and Zelter never wearied of setting his idol's lines. We can hardly resist speculating upon what might have been the result had the musician been the equal of the poet. Zelter's compositions—mostly unpublished—include sacred vocal soli, cantatas, and even operas; but his forte lay in writing for

male voices (songs and four-part compositions),—one of which, 'The King of Thule,' has achieved the position of a folk-song. He had enjoyed the usual German general education of the times, but he cannot be said to have been an outstanding intellect. His literary works include a useful life of K. F. C. Fasch (1801). An autobiography appeared in 1861. Zelter died at Berlin on May 15th, 1832. His last letter to Goethe was written on March 22nd, 1832, the day the poet died. When Mendelssohn heard of Goethe's death he said, 'Mark my words, Zelter will not live long now,' and within two months his prophecy was fulfilled.

JEFFREY PULVER.

## STYLE IN PIANOFORTE CONCERTO WRITING

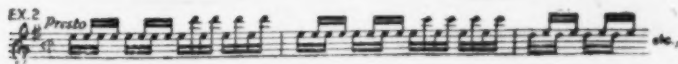
It was early in the seventeenth century that composers—almost unconsciously at first—began to write music in different styles, according as they were writing for voices or instruments. The change to a distinct style for each different kind of instrument was still a long way off; indeed, even in the time of Bach and Handel, vocal and instrumental styles are often difficult to distinguish. It was customary at that period to use the opening phrase of the voice-part in an *aria* for the introductory instrumental symphony and the changes often made in the process of adapting the melody from vocal to instrumental use are worth studying.

In dealing with solo concertos the study is brought a stage further. Here the styles of writing for different instruments or groups of instruments must be distinguished. Mozart, in his numerous and diverse concertos, exercised an enormous influence upon the development of these individual styles; Haydn, an orchestrator of marked individuality, wrote so few concertos that he need not be considered in this respect. It is in the pianoforte concerto more than anywhere else that these differences of style will be noticed, and the differences increase as we approach the twentieth century.

In the opening of the first movement in Bach's concerto in D minor the styles are indistinguishable. The opening theme is played by piano and strings together and is used indiscriminately by both in exactly the same form. Later in the same movement solo passages occur which are not taken up by the strings, yet the shape of the music is very much the same as in much that was written for the violin by the Italian composers of the eighteenth century. The arpeggio form in bars 28, *et seq.* is common in the string writing of the time; for example, in Vivaldi, concerto, Op. 3, No. 10:



The repeated note effect beginning at bar 63 of the Bach may also be found in his Brandenburg concerto, No. 4 (in the *Presto*):



and also in his violin concerto in A minor (in the *Allegro assai*, 37th to 26th, bars from the end), in both cases allotted to a solo violin. This kind of figure is more characteristic of violin than of keyboard writing, and may be found in a quite recent work, Brahms's violin concerto (in the first movement beginning at the sixth bar before C). When Bach begins to develop and extend this figure-work (as at bar 148, *et seq.*) the passage takes on a much more characteristic keyboard appearance.

Naturally the evolution of the mechanism of keyboard instruments exercised a profound influence upon style. During the latter half of the eighteenth century the changes in writing for the keyboard were great, whereas those in string writing were very slight. The reason for this is that the violin family had then been long established in its present form. Keyboard instruments, on the other hand, were being altered and experimented upon; the early spinet-type instrument was giving place to the first experimental forms of what in later years was to become the modern pianoforte.

In Bach's Brandenburg concerto, No. 5, the triplet semiquaver figure in the first movement is freely bandied about among the three soloists—flute, violin and keyboard. The latter has, on the whole, however, a more lively time of it and several times moves quickly about upon a background of sustained notes in the other two solo parts. This clearly indicates specialisation in the writing, the sustaining power of the clavier being extremely small and that of violin or flute almost unlimited. (A passage from a modern work shows the remarkable sustaining-power of the modern pianoforte :

Rachmaninoff, Concerto in D minor, No. 3; *Finale*.

The image shows a musical score for Rachmaninoff's Piano Concerto in D minor, No. 3, Finale. The score is for Solo Piano (Solo Pno.) and Orchestra (Orch.). The Solo Piano part features a triplet semiquaver figure. The Orchestra part features detached notes. The score is labeled 'EX 3' and 'Finale'.

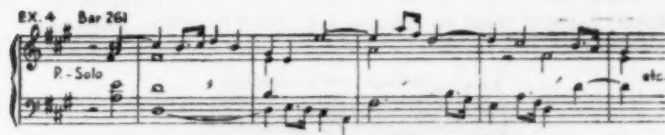
Here the detached notes of the wood-wind and strings contrast with



the *legato* piano passages which, aided by a little judicious pedalling, take on the effect of a continuous stretch of sound.)

The style of keyboard concertos is closely associated with this question of sustaining-power. During the first three-quarters of the nineteenth century when modern pianoforte mechanism was being evolved, sustaining-power constantly improved. Much of Chopin's concertos, especially the *cantabile* tunes of the slow movements, would sound grotesque if played on an eighteenth-century keyboard instrument.

Mozart's influence can be seen in innumerable instances throughout his many piano concertos. Together with the elaboration of *coloratura* for the voice, *virtuoso* passages were becoming more varied, more free and elastic. Such a passage as that which leads up to the finale of his concerto in E flat (K. 271) could never have come from Bach's pen. It is clearly keyboard music. Equally clearly it is harmonic in construction; that is, it is vertical in conception, where Bach was horizontal. During the time between Bach and Mozart the melody-and-bass form had become popular, largely owing to the vocal music of France and Italy, and composers of instrumental music were soon influenced by this new fashion. In Mozart fugal passages do certainly occur, but they stand out from the rest of the music and can be easily detected by their different construction. In his concerto in A (K. 488) such a passage may be found in the *Allegro*. Beginning at bar 148, the phrase is given to the strings; at bar 261 the solo has an almost identical phrase. Each of these phrases is immediately followed by a decorated version for the pianoforte:



Variations of this kind played an important part in the advance of keyboard technique, especially in the hands of Beethoven.

The most characteristic Mozart is in the form of a melody and accompaniment. Among many attractive instances the *Romanze* from K. 466, or the opening of the *Minuetto, Cantabile* from K. 271 are good examples. He also used passage-work, such as :



This passage when the orchestra takes it up is played by oboes and strings, thus :



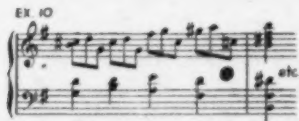
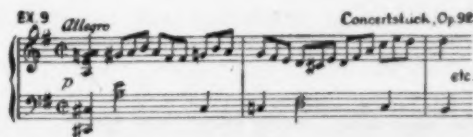
Broken octaves were an important part of Beethoven's larger pianoforte technique; the *Emperor* concerto has numerous instances in the *Rondo*. This device was destined in time to develop into the double-hand *martellato* effect of Liszt and later composers. But Beethoven himself used an advanced form of it in the *Emperor* :



This kind of passage is far removed from anything Mozart ever composed and brings us to the consideration of the 'lay-out' of Beethoven's pianoforte concertos. 'Lay-out' is used here in the sense of relative position of the hands on the keyboard, of demands made on the hands (rather than the fingers) in the way of agility and strength. At the time of writing the *Emperor*, Beethoven was dealing with keyboard mechanism far in advance of the instruments Mozart

knew. He was working for an instrument constantly being improved and his inventive genius would naturally find this progress stimulating. In early life he used much the same instrument as Mozart; so an astonishing difference is found between the keyboard lay-out of his early and later pianoforte compositions. The concertos in C and B flat are, like the sonatas, Opp. 2, 7 and 10, more Mozartian in structure, whereas the last two concertos are planned on a larger scale altogether. In these latter he makes use of more varied musical expression and consequently employs widely-contrasted techniques, even within the limits of one movement.

The three writers of concertos who followed Beethoven were what might be termed 'specialist' composers. Schumann, Chopin and Liszt wrote principally for the pianoforte. Their other works are of far less interest and musical value than their compositions which include a pianoforte part.<sup>(1)</sup> They were at work when the pianoforte as we know it to-day was first made. Beethoven wrote for a fast-developing instrument; these men composed for an instrument almost new, and as expressive in its own characteristic way as the violin itself. They wrote concertos from the point of view of the soloist paramount; a *virtuoso*, with the orchestra as a useful background, one might almost say. This point of view persisted right up to recent years. Liszt was a more skilled orchestrator than the other two; Chopin's concertos, it must be said, suffer considerably from poor scoring. Schumann was, on the whole, the least 'new' of the three, yet how different his concertos appear technically from Beethoven's can be shown by quoting almost any part of them. The principal subjects of the first movement and the finale of the 'A minor' illustrate this. He carried chromatic decoration to a point far in advance of his predecessors:



(1) Recent opinion seems to be changing somewhat in the case of Liszt. The writer, however, does not at present agree with this change and can only find an interest which may be described as 'association' or historical in the Tone-Poems and Symphonies.

But in considering decoration on the pianoforte one thinks at once of Chopin. His genius it was that first extracted from the pianoforte as we know it the maximum of expressiveness; from the tiniest delicacies on the one hand to ringing chords and mighty *fortissimos* on the other, he could command the keyboard in a manner unsurpassed even by Liszt himself. In his first concerto the opening theme is allotted to first violins alone for three bars and then supported only by the first flute. The violins, beginning in an ineffective register, cannot contend against drums, trombones and so forth. The breadth of the fine tune is lost. But when in due course the solo takes it up, its forcefulness is not obscured by the many embellishments which Chopin adds. The second subject of the same movement is heard in the introductory orchestral symphony:



When the piano has it, later in the movement, an elaborated version appears:



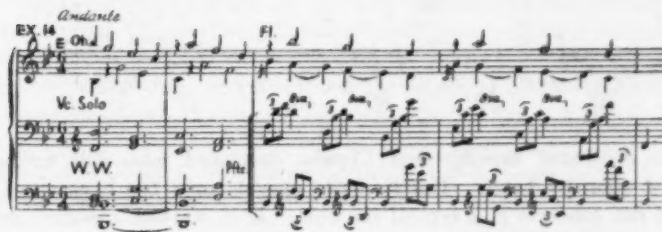
Here will be seen a remarkable extension in left-hand technique. This is one of Chopin's most characteristic forms of accompaniment. Beethoven almost invariably used a figure within the space of an octave. When he does go outside this limit, the effect is startlingly novel:



From Chopin onwards this freedom of the left hand has continuously expanded, until in Rachmaninoff we find accompanying figures that stretch more than half across the keyboard. Liszt makes good use of it in the B major section of his E flat concerto.

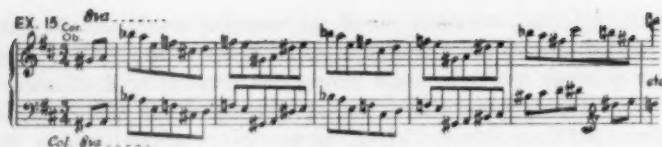
As the solo part in concertos became more and more florid, so the orchestral part sank steadily into the background, or if an extended

orchestral interlude was introduced, its material would usually have but little to do with the thematic material given to the soloist. This kind of passage would be used simply for contrast and afforded a valuable breathing space after a perhaps prolonged solo with elaborate *bravura*. Another device, which gives this contrast within the shortest space, is the antiphonal effect used by Schumann in the *Andante* of the 'A minor' and by Franck in the exposition of the theme of the *Variations Symphoniques*. In each of these cases it is used to state a theme, and its effectiveness depends on its simplicity as compared with the more elaborate piano passages that follow. Brahms, in his B flat Concerto employs much the same method of obtaining contrast. This is in the finale where a simple, folk-like tune is played first by the solo, then by the orchestra. It forms a much-needed point of rest after more than three movements of a work planned on an enormous scale.<sup>(2)</sup> Another delightful breathing space is provided by two passages in the *Andante* of the same concerto; the first on the orchestra, the second being the same musical idea developed according to Brahms's pianistic ideas :



Octave passages have passed through several stages since Beethoven and Schumann. These two masters used them extensively, but almost invariably in 'broken' form. (See, for instance, the *coda* to Schumann's 'A minor.') Liszt was the first to write double-octave passages, the opening of his E flat concerto being the best-known of many instances. Chopin did not write double-octave passages in his concertos, though he made use of them in other works, notably in the *Nocturne* in C minor. Tchaikowsky made great use of them in his concerto in B flat, as did Brahms in his concerto No. 1, in D minor. In his B flat concerto, Brahms uses a new device in the following passage where double-octaves are directed to be played *pianissimo*, *sotto voce* and *legato* :

(2) See the passage beginning at the 24th bar before B.



As Brahms was not a 'specialist' composer—he wrote many important works in which there was no part for the pianoforte—so his piano writing has more in common with his string and orchestral writing than that of Liszt or Chopin. Nevertheless he has a definite piano style of his own, just as he has an orchestral one. He makes use of the whole keyboard from top to bottom and leaps prodigious distances. The first movement of the B flat concerto has any number of low F's. Jumps of two octaves or more are to be found, and 8va signs are numerous.

His cross-rhythms, too, are of special interest:



The decorated melody that Chopin developed was still further worked upon by Liszt. The E major episode near the beginning of the E flat concerto is a typical example. It is marked a *piacere* and has several dotted bar-lines which are introduced to indicate the phrasing of the long *bravura* passage without suggesting rigid time-keeping. Brahms uses these decorations to some extent, more especially in cadences:



This is repeated five times, all the while rising up the keyboard and producing a lovely, rippling sound. It is marked *Cadenza* and has no bar-lines at all. Finally the dominant is resolved on a chord



of D and the orchestra takes up the first subject, but with an enchanting C natural in the bassoon that never fails to thrill.

As the technique of pianoforte concertos is traced down towards our own day, the characteristics of each individual instrument become more and more separated. As we approach the twentieth century the gap between them constantly widens. In Rachmaninoff's D minor concerto the orchestral opening of the slow movement is only remotely related to the subsequent pianoforte material. But now, with surprising suddenness a reaction has set in. The former idea of the soloist paramount is being discountenanced. Stravinsky's *Petrouchka* (composed in 1912) has a pianoforte part with no more prominence than any other orchestral instrument has. De Falla in the *Nights in the Gardens of Spain* has written for the pianoforte, a solo part which yet is closely woven into the orchestral web throughout. Stravinsky's pianoforte concerto is contrapuntal and is founded in a very real sense on the style of Bach. Germaine Tailleferre and William Walton have each written a concerto in a contrapuntal vein. The *Andante comodo*, especially, in the *Sinfonia concertante* of Walton contains counterpoint of great beauty.

Composers in France were probably the first in modern times to write 'abstract' phrases which were conceived without reference to any particular instrument. Now the central European school has moved further still in that direction. The day of the pianoforte in *bravura* is quickly drawing to its close. It has had a fair run; a run of well over a century and it will assuredly have an influence on the music of the future, though what exactly that influence is likely to be, no one can foretell.

RUPERT ERLEBACH,

## BERLIOZ AND HIS CRITICS

Music is peculiarly rich in enigmas. No amount of argument or discussion, it would seem, will avail to produce even an approximation to general agreement on such subjects as Berlioz, Bruckner, and Mahler. Critical opinion divides sharply on matters of detail concerning other composers—we may with a clear conscience leave aside 'advanced' contemporaries, on sound historical principles—but there remain fundamental rifts in such cases as those cited. Age cannot wither, nor custom stale, the infinite mystery of these Sphinxes in the sands of time.

Hector Berlioz must remain the supreme instance, the extreme case—if only for the reason that the riddle he propounded is considerably more than half-a-century old. It is not that musicians are unable to make up their minds: they can, and do—but their findings completely lack unanimity. In the case of Berlioz, the trouble is not that there is any shortage of decided opinion, but that there is an excess of it, conflicting, contradictory, and irreconcilable.

It is not sufficient—or, at any rate, it is hardly satisfactory—to fall back on platitudes of the 'individual point of view' order. 'It takes all sorts to make a world' is comforting in a way, no doubt; but it does not solve the problem of social existence—anarchy being no sound principle on which to found a civilisation—nor does it help us to form a conception of the status of Berlioz equivalent to our more or less adequate estimate of the positions of Bach, Beethoven, and Wagner. Why cannot we agree upon Berlioz?

It is obvious that there are innumerable methods of approach to music, and that they tend to pair themselves off in opposing couples. There are—to take the broadest possible instances—the technical and the æsthetic, the intellectual and the emotional, approaches. Such viewpoints co-exist at varying distances; sometimes they are widely apart, sometimes so close that the differences between them are obscure and meet for hairsplitting; but rarely do they merge in the dead centre from which a perfectly balanced view may be obtained. (The metaphor is elementary and inadequate, but it will serve our turn.) One such pair, it seems to me, has contributed more than any other to the extraordinary cleavage of opinion on Berlioz. These two hostile view-

points might be defined, very roughly, as the formal and the informal—almost, perhaps, as the logical and the illogical.

Sometimes elaboration is necessary. By the formal, or logical, I do not mean the frigid or the scholastic; by the informal, or the illogical, I do not mean the sentimental or the flabby. The logical mind, as I now employ the term, is that which cannot remain satisfied until some formal significance has been perceived in—or, perhaps, infused into—the subjects to which it applies itself. Life and art must at all costs be docketed: the beginning must be traced, the significance of the development divined, and the ultimate outcome inferred. Beethoven gives peculiar satisfaction to the logical mind—not merely by virtue of a more than classic formalism, but because his entire artistic career is susceptible to pigeon-holing and neat indexing: it divides conveniently into three periods.

The illogical mind—I use the term, I repeat, merely as a convenient antonym—has no love of these things. It does not necessarily shrink from Beethoven because of them—far from it—but it attaches no special significance to their presence. This type of mind takes things as they are; it has no itch to spin art and life into a design, to reduce them to a symbolical form that it can comfortably embrace. It is of no consequence whether Beethoven sprang naturally from the loins of his predecessors or whether he dropped from the skies or emerged from the bowels of the earth. It does not matter whether his work as a whole is open to the neat jig-saw dovetailing that would result in the formation of a plan to some extent deducible from the various fragments.

How does this apply to Berlioz? Beyond question he himself was 'illogical.' At every turn, both as man and artist, he irritates and baffles the mind that tries to weave a pattern from every skein. His very philosophy was negative; he found in Shakespeare's 'a tale told by an idiot, full of sound and fury, signifying nothing,' the ideal presentation of his view of life. The formal mind will have none of this. Life may have sound and fury in abundance—but it must signify something, pleasant or unpleasant, sane or insane. Berlioz's behaviour was equally distressing to the mind which must needs infer the future from the past: such a mind loses patience when the composer, after half a lifetime of bitter cynicism, turns to his early love, Estelle, with the ardour of a schoolboy. It is too disturbed to see the strange beauty of the episode; the informal mind, on the other hand, is too infatuated to realise that, from some points of view, the circumstance

seems to indicate in Berlioz elements of spiritual weakness, if not actually of nauseating sentimentality.

Berlioz the artist puzzles the logician at each and every turn. Historically, he would seem to have materialised from the empty air, and vanished again into space. He commences a phrase—and finishes it unpredictably; he throws the 'absolute' and the pictorial into startling relationship, as witness the first and last movements of the *Symphonie fantastique*; he changes his style, his form, his spiritual outlook, like the wind. At one moment he is writing a delirious Witches' Sabbath nightmare in terms of the orchestra; in the next, he is plumbing philosophical depths in the 'Religious Meditation' for choir and orchestra—a fine, serious work written almost contemporaneously with the final revisions of the *Fantastique* and the piecing together of the insane *Lelio*, and considerably before the Orgy of Brigands in *Harold en Italie*. The glittering, breath-taking brilliance of *Benvenuto Cellini* was followed by the noble and sombre beauty of the *Symphonie funèbre*. In one year Berlioz wrote the electrifying *Te Deum*, ending it in an outburst of pagan, savage strength; in the next he penned *La Fuite en Egypte*—music at the opposite pole, chaste, tender, and charmingly melodious.

Such was Berlioz—or, at all events, so he appears to the logical-minded onlooker. Wagner, whose artistic development, philosophy, and pamphleteering plainly show the pattern-weaving trend of his mind, was obviously piqued by Berlioz, concerning whom he made many diverse comments. At each phase of the French composer's career Wagner, quill in hand, leapt at him and tried to pin him down on paper with a neat formula. This involved a series of curious contradictions; for the trouble with Berlioz (from the logician's standpoint) is that he cannot be tied down to a formula.

The art of Berlioz is the art of the *non sequitur*. One may not justify it by any appeal to logic. Nor, to be sure, may one condemn it on the same ground. It is profoundly useless to quibble over the legitimacy or otherwise of his wayward melodic contours, his unconventional harmonic practices, his complicated flirtations with modalism, or his curiously abrupt excursions into remote keys. In the last analysis there are no 'rules' in music: judgment that is not at bottom founded on æsthetic considerations is pedantic and worthless. Composers of genius compel us to set up new standards of beauty: science alone is no criterion.

There is, however, one remarkable and deep-rooted tendency in Berlioz's artistic career that so far has not received sufficient attention

—partly because few critics have acquainted themselves with the whole of his output, partly because the extraordinary surface diversity of his music has helped to obscure it, and partly because the composer was destined never to bring it to a full and final issue. The fact remains that Berlioz moved steadily from an ultra-romantic position towards a pure classical standpoint. After *Harold*, the posturing, protesting Berlioz retired into the shade; at the same time, he packed away his canvases and lurid colours and ceased to be a pictorial artist. 'Romeo at the Tomb of the Capulets' was a 'throw-back' which Berlioz himself half repudiated in the impudent note on the score. ('The public has no imagination: music which appeals only to the imagination, therefore, has no public'—a plain admission that he needed here a public which would advance rather more than half-way to meet him.) *Roméo et Juliette* as a whole is a turning point: it shows signs of a move in the direction of the accepted and the traditional. There is little evidence of the old wilful Berlioz in the *Symphonie funèbre* (though the comparative rigidity of the medium employed—military band with incidental trimmings—imposed a check: Berlioz, who was an adept at orchestration in a deeper sense than that implied by the parlour tricks in the Requiem, never failed to cut according to the cloth.) Indeed, from the outset Berlioz's classical habit of thought had been striving to assert itself: the artist was at war with himself. The amazing inconsistencies of his early work—such as the appearance of the exquisite 'Tempest' fantasia virtually cheek by jowl with the brutal gibberish of the *Fantastique* finale—can be accounted to no other cause.

In what special direction—for it cannot be suggested that Berlioz was ever unoriginal or imitative in actual style—did he seem finally to admit that he had, in early days, followed a will-o'-the-wisp into an unprofitable unknown? It may be said that the mainspring of the startling originality of Berlioz's early work—though it has commonly been obscured by an exaggerated regard for his genius as an orchestrator—was a new conception of rhythm. He declined to be bound by metric fences: he aimed directly at freedom and plasticity. His melodies wind and twist, bestriding barlines with a fine disregard for their implications. But where, in the later works, is this extreme licence? If there is still no rigidity, there is an infinitely deeper respect for traditional values. Rhythmically, *La Fuite en Egypte* is compact and simple throughout—in the Chorus of Shepherds, indeed, almost commonplace. *L'Enfance* as a whole is highly suggestive. In the second scene—Herod alone—there is even a tendency to rely upon the short, pregnant *motifs* which Berlioz affected to despise in the work

of his German contemporaries—by whom, of course, he meant Wagner. The stately ghost of Gluck seems to haunt the score of *Les Troyens*, which has the true classical poise and majesty even where inspiration has retired and given place to a barren dignity.

Berlioz was always a classicist at heart. It was his misfortune to be born into an artistic generation swayed by a wild romanticism that reflected vast political upheavals. It was his misfortune that he squandered precious years of his life in treading paths that led him nowhere. It was his misfortune that he found his way only after a life of disappointment and sickness had undermined his sources of creative energy. ('If I could live to be one hundred and forty,' he said on one occasion, 'I might carve out some kind of career for myself.' He spoke, perhaps, more truly than he knew.) It is still his misfortune that he should be known primarily by early work that, however fascinating in itself, is not truly representative or—it follows—truly successful; while the later works, in which the real Berlioz began to emerge, are rarely mentioned and still more rarely performed.

His critics will never agree: for Berlioz has been the victim of an 'all or none' system of appraisal which he declines to accommodate. The logicians demand a completed, and shapely picture; the illogicians are content with a series of unfinished sketches. The few who admire with reservations, or condemn with important provisos, please no one but themselves.

J. H. ELLIOT.



## THE BEGINNINGS OF CLARINET LITERATURE

### NOTES ON A CLARINET CONCERTO BY JOH. STAMITZ

EXACT information concerning the earliest compositions for the Clarinet is, even to-day, almost entirely lacking. Hitherto the musical savant has been interested primarily in the development of the instrument itself, its first appearance in the orchestra, and its part in symphonic music. The probability is that neither chamber music nor concertos for clarinet were known before Mozart's masterpieces: the Quintette for Wind Instruments, K452; the Trio for Piano, Clarinet and Viola, K498; the famous Clarinet Quintette in A, K581; and the Clarinet Concerto, K622, which is the last concerto Mozart wrote.<sup>(1)</sup>

In many respects it is, therefore, a matter of some interest that I have discovered a very early Clarinet Concerto, the composer of which is Stamitz (probably Johann), and which is most likely the first example of a solo work for this instrument. As we shall see, it was written certainly before 1772, and probably before 1757.

Let us summarize our knowledge of the early use of the clarinet. After the improvement of the 'Chalumeau'<sup>(2)</sup> by Denner of Leipzig (1655-1707) we hear of the new instrument being used,<sup>(3)</sup> though Mattheson had not mentioned it in 1713.<sup>(4)</sup> J. G. Walther wrote in 1732 that from a distance it sounded like a trumpet.<sup>(5)</sup> In 1739 we find two clarinetists playing in a concert at Frankfurt,<sup>(6)</sup> and in 1755 the first official mention of it in Paris.<sup>(7)</sup> Of early compositions the only one we know is a Mass by J. A. J. Faber, with 'Konzertante Klarinette' (1720: Antwerp Archives; part published by Cucuel.<sup>(8)</sup>) Hans Engel<sup>(9)</sup> says that the first concertos for the clarinet were certain works by Telemann, in which wind instruments appear in various

(1) Abert-Jahn: 'Mozart' II, 726.

(2) See Sachs: 'Handbuch d. Musikinstrumentenkunde,' 1920, p. 333.

(3) See Cucuel's admirable 'Etudes sur un orchestre au XVIII<sup>e</sup> siècle,' Paris, 1933, and 'La question des clarinettes dans l'instrumentation du XVIII<sup>e</sup> siècle' (Zeitschrift der I.M.G., XII, 10, 1911); also C. Mennicke: 'Hasse und die Gebrüder Graun. . . .,' p. 277, et seq.

(4) Neither in 'Das neueröffnete Orchester,' 1713, nor in 'Das beschützte Orchester,' 1717.

(5) Musiklexikon, p. 168.

(6) Israel: 'Frankfurter Konzertchronik,' p. 29.

(7) 26th March, 1755: 'Symphonie de Stamitz avec clarinets et cors de chasse' (Mercure de France).

(8) Cucuel: 'La question des clarinettes. . . .,' p. 17.

(9) Hans Engel: 'Das Instrumentalkonzert,' 1932, pp. 564 and 89.

combinations, e.g., two clarinets (one written in the violin clef and one in the soprano clef) and strings. These works, however, are not for the clarinet as a solo instrument. L. de la Laurencie gives some information regarding Rameau's use of the clarinet.<sup>(10)</sup> In early symphonies (Stamitz, Beck, Toeschi, Holtzbauer, Gossec, etc.) the clarinet is marked 'ad lib.,' the parts are sold separately, and the instrument either plays in unison with the oboe, or else replaces it. In the French 'Encyclopédie' we find: 'Clarinet: sorte de hautbois; voyez l'article hautbois,' and it is not until the supplementary volume of 1776 that a more detailed description is given of the instrument's characteristics. La Borde<sup>(11)</sup> stated in 1780 that the clarinet had been known for not more than about thirty years, and Koch's 'Musikalisches Lexikon' said the same thing as late as 1802.

The first theoretical work for the clarinet is Valentin Roeser's 'Essai d' instruction à l'usage de ceux qui composent pour la clarinette et le cor, avec des remarques sur l'harmonie à deux clarinettes, deux cors, et deux bassons. . . .' (Le Menu Paris).<sup>(12)</sup> Mennicke (op. cit. sup.) gives us information concerning the first appearance of the clarinet in the orchestra. It is of interest to note that there is early evidence of its use in London, viz.: by Charles Barbandt.<sup>(13)</sup> a composer of German parentage, at Subscription Concerts at the little Haymarket Theatre, from 1753 to 1763.<sup>(14)</sup> The first clarinet virtuoso was Joseph Beer (b. 1744 at Grünwald, Bohemia; d. 1811 in Paris). He it was who, on 2nd February, 1772, played a 'Concerto pour clarinette de Stamitz' at the 'Concerts spirituels' in Paris.

The instrumental concertos of Stamitz and his sons have hitherto escaped attention. I have discovered twenty-four concertos of Johann, and from contemporary catalogues I am aware of the existence of nineteen more, which however have not so far been found.<sup>(15)</sup> Of those I have traced, fifteen are in print, and nine in MS. Among the latter is one that I found in the Thurn und Taxis Central Archiv, Regensburg. Like many of the Stamitz compositions, this bears no Christian name, the title reading: 'CONCERTO a 7 Stromenti / Clarinetto Principale Toni B / Violino Primo et Secundo / Corno Primo et Secundo in B / Alto Viola et Basso / del Sign. Stamitz.' As the only date known, 1772, is that of the per-

<sup>(10)</sup> 'Rameau et les clarinettes,' *Revue Mus.*, S.I.M., 9.2.1913. See also J. G. Prod'homme: 'Notes des archives concernant l'emploi des clarinettes en 1763' (*Bulletin de la Société française de musicologie*, April, 1919).

<sup>(11)</sup> 'Essai sur la musique,' 1780.

<sup>(12)</sup> Advertised in 'Affiches de Paris,' 1764, p. 26.

<sup>(13)</sup> Gerber calls him an English composer.

<sup>(14)</sup> See C. F. Pohl: 'Mozart und Haydn in London,' II, p. 208.

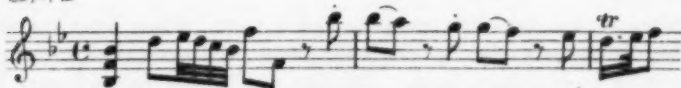
<sup>(15)</sup> From a work by the author entitled 'Johann Stamitz (Biographie und Themat. Katalog),' which is shortly to appear.

# THE BEGINNINGS OF CLARINET LITERATURE 147

formance, it is of course possible that the concerto is by Karl Stamitz (b. 1746). A short analysis of it may help to indicate its characteristic features.

The work, which is in three movements, plunges straight into one of those subjects (Ex. 1) that are so typical of Johann Stamitz, viz. : a 'heroic gesture,' immediately followed and contrasted by a softly sighing phrase.

Ex. 1



At the repetition of the subject in the fifth bar the first violine slightly vary the melody. They lead to a new theme, and then to the coda. The solo instrument makes its first appearance at the twenty-sixth bar with a variation of the first subject. The soli are interrupted by tutti, which develop the subjects, and the movement ends with a quotation from the main subject followed immediately by the coda. The second movement has a strongly marked rhythm, and begins thus, the strings playing in unison :

Ex 2 Adagio



The clarinet enters at the fifth bar, and from the seventh bar it takes the lead in the following lyrical theme :

Ex. 3 Adagio



This is not overburdened with suspensions, as is the case in the later works of Karl Stamitz, and it is interrupted only by short tutti,

which repeat the rhythm of the opening. The third movement, a jolly *Poco Presto*:

EX. 4



N.B.—Three pairs of quavers have been accidentally printed for semi-quavers.

contains in the *tutti* two subjects and a coda, which later on are worked thematically by the solo instrument. In general outline this movement is in Sonata form. Stamitz was largely instrumental in preparing the way for the use of this form by classical writers, though he was not its creator, as Riemann thought.<sup>(15)</sup>

Karl Stamitz's works seldom begin with his father's 'heroic gesture'; even those of his subjects that are marked *forte* have the soft, feminine character of the second bar of Ex. 1. He has not his father's verve. The frequent repetitions of his subjects are ampler, and mostly keep faithfully to the original, whereas Johann always varies them. Karl pays small heed to thematic work, of which this concerto is so full, but writes with a sort of inspired *abandon*. Further, in Karl's compositions we never find the repetition of subjects beginning on different beats of the bar, as we do in Johann's (thus in the first movement, which is in 4/4 time, the clarinet begins its subject on the first beat, and repeats it some bars later on the third). This in Johann is a survival from an earlier period, before the bar line had come to exercise its trenchant influence on rhythm. Finally, Karl's last movements are almost always 'Rondeaux.'

It is only possible here to make a few superficial observations; a more complete analysis of the concerto would provide further evidence in favour of Johann's authorship.<sup>(17)</sup> The question remains whether the concerto was originally composed for the clarinet, or whether it was an arrangement. While some of Karl's concertos that are known to me can be played either by the oboe or the violin, the present one is particularly suited to the special character of the clarinet. This is shown by the conspicuous avoidance of slurs that are difficult for the

(17) If it is by Karl, it must have been a very early work of his, written before he attained to full independence of style. Karl's works first appear in the Breitkopf catalogue in 1768 (Symphonies without clarinets), the first clarinet concertos in 1781 at the earliest. (The latter are also included in South German libraries.)

(16) The last word has not yet by any means been said on this matter.

## Ex. 5.

instrument, such as :  ; by the use of the low

registers, for which Engel (op. cit. sup.) says Mozart was the first to write; and by a series of very characteristic passages and skips. It is true that the virtuosity is greater than that of Karl's concertos, but in spite of that, it is always in keeping with his thematic material. In the concertos of Michel Yost, a pupil of Beer, which are apparently those signed 'J. Michel' in the British Museum, virtuosoship has degenerated into a series of empty roulades.<sup>(18)</sup> His works have until to-day been regarded as the first solo concertos; but they are dated 'about 1780,' and can hardly have appeared before 1777, when he first played in public at the age of twenty-three. Also, they show clear signs of the corruption that results from too great virtuosity, although they contain a number of pleasing ideas. Mozart was the first to give the clarinet a fresh significance, and he made masterly use of its characteristics.<sup>(19)</sup>

One last clue to Johann's authorship remains to be mentioned, viz.: the composition of the orchestra, in which only horns are prescribed. In his later instrumental works Johann almost always adds oboes or clarinets and horns to the strings, and his sons hardly ever omit them. It is true that the horns are missing in the one copy that has remained; but comparison with other compositions reveals that they are seldom missing in the full scores, and certainly only had, as was often the case, to support crescendos and tutti, remaining silent in the soli and the slow movement. They are therefore not indispensable, though the part they played can be reconstructed with a fair amount of certainty. Thus, the horns were omitted in an arrangement that had its first performance at a concert of the Friends of Music in London in January, 1935. No alteration was made to the original except the correction of mistakes in the MS. and an attempt, in the tutti of the last movement, to give the clarinet a variation of the theme that should not exceed the bounds of ornamental technique.

To sum up: we may safely regard this work as the first concerto written for a solo instrument, for Johann Stamitz died in 1757,

(18) The Brit. Mus. references are h.2189 c. and h.2164. (The works were printed both in London and in Paris.)

(19) Mozart is known to have made his first acquaintance with the clarinet in the Mannheim orchestra, which was brought to its highest pitch of perfection by Stamitz. From there he wrote on 3.12.1778: 'Oh, if only we had clarinets! You have no idea of the glorious effect of a symphony with flutes, oboes, and clarinets.'

and even if it is not by him the latest date in question would be 1772. For this reason it is of historical interest, as showing both the development of music for the clarinet<sup>(20)</sup> and a new departure of Johann Stamitz, the pioneer. Not only that, but it is also worth hearing to-day on account of its charming tunes, its fine thematic and harmonic work, and the fact that it is a grateful piece for any clarinettist anxious to increase his repertory.

PETER GRADENWITZ.

trans. G. D. H. PIDCOCK.

(20) It may be mentioned that, in spite of the increase in the number of compositions for the clarinet after 1770, and a larger number of skilled players, the instrument was apparently not yet widely known. Quartettes by Karl Stamitz 'à une clarinette / violon / alto et basse,' widely different in style from the concerto here described, were published about 1773 by Sieber in Paris with an alternative oboe part. In the Breitkopf catalogue of 1773 the beginning of the (transposed) clarinet part is given.



## WAS SIR WALTER SCOTT MUSICAL?

If by the term, a musical person, we mean one who has a knowledge of music, and the gift of song, or the ability to play a musical instrument, then Scott was certainly not musical. He confessed in his maturer years that he did not know and could not utter a note of music.

In the careless and reckless days of his youth there was something so odd and remarkable in his personal appearance, that a friend told him some time afterwards that he looked like a hautboy player. He was much amused at this remark for he had never touched a musical instrument of any kind. His father played the violoncello, and often entertained the gentry of Edinburgh, but his illustrious son never revealed the least desire to be a musician.

Sir Walter seemed to find pleasure and amusement in the fact that he had never sung a song in his life. Once, in the convivial days of his early manhood, his companions induced him to believe that, whilst sleeping off the effects of intoxication, he had sung a song remarkably well. He makes reference to this incident in *Rob Roy* through the lips of Frank Osbaldistone, in recounting his revels in the old hall: 'It has even been reported by maligners that I sung a song while under this vinous influence; but as I remember nothing of it, and never attempted to turn a tune in all my life, either before or since, I would willingly hope that there is no actual foundation for the calumny.'

His mother was most anxious that her children should cultivate an ear and love for music. Being a devoutly religious woman she desired that they should learn psalmody. Mr. Alexander Campbell, a great enthusiast for Scottish music and a sweet singer of Scottish songs, was engaged as their music tutor. He soon found, however, that he had been given a hopeless and thankless task, and was often driven to despair. During their singing lesson, the Scott boys made such discordant sounds, that a near neighbour, Lady Cumming, thought they were being flogged. She was so disturbed and distressed, that she sent a courteous letter begging 'that the boys might not all be flogged precisely at the same hour, as, though she had no doubt but that the punishment was deserved, the noise of the concord was really dreadful.' The only member of the family who seemed to have

profited from the efforts of Mr. Campbell was Robert, who became a good singer. Scott adds this was 'a virtue which was never seen in me.'

He always held that the defects of his ear and voice were incurable; but his tutor told him in after life, that if he did not understand music, it was because he did not choose to learn it. He would never allow that he had a bad ear for music. Scott, who befriended his tutor when in financial distress, regarded his tutor's generous remarks on his latent musical powers as being his 'odd way' of expressing gratitude for the help he had received.

It was only after much concentration that Sir Walter acquired the power of selecting and distinguishing melodies. He could distinguish simple tunes, and when these were sung with feeling was deeply moved. Even this degree of musical taste was only gained by attention and habit: 'by my feeling of the words being associated with the tune.'

He had no taste whatever for what he called 'mere music' and 'complicated harmonies' seemed to him 'a babble of confused though pleasing sounds.' The sweetest and grandest chords failed to move him unless connected with some history or strong sentiment upon which his imagination could fasten.

And yet we feel that Scott was not so unmusical as he would have us to believe. He certainly had an ear for the essential thing in music. He quickly discerned when a singer or an instrumentalist had a soul for music. If such was missing, he was disappointed and bored. But when a melody was sung with feeling and expression, he manifested his pleasure and appreciation.

After he had enjoyed a musical evening in which his nieces had taken part, he wrote in his diary: 'I hate to hear a young person sing without feeling and expression suited to the song. I cannot bear a voice that has no more life in it than a pianoforte or a bugle horn. There is about all the fine arts a something of soul and spirit, which, like the vital principle in man, defies the search of the critical anatomist. You feel where it is not; yet you cannot describe what it is you want.' How often musical audiences have been sickened and bored, because musical performers have lacked those essential qualities which Scott expected in a singer!

He always found the music of his daughters congenial to his taste, and followed them with a never-failing enthusiasm. He was enraptured when Mrs. Lockhart sang some of the old songs to the accompaniment of her harp. His devoted son-in-law and brilliant biographer says: 'He followed her so closely with his mind, eyes, and lips, that it was almost as if he was joining in an act of worship.'

Whenever his old favourites were sung, he was ever a pleased and grateful listener.

There were two singers who never failed to give him pleasure. One was Thomas Moore, the Irish poet, who was so warmly welcomed at Abbotsford. During his stay he entertained the family by singing his favourite songs, and Scott described his visitor's singing as 'the most exquisite warbling' he had ever heard. In comparing himself with the Irishman, he says whilst 'He was a musician and an artist, I was without knowledge of a note.'

The other singer was David MacCulloch, who was famed for his rendering of Scottish songs. When a boy he was much admired by Burns who asked him to sing the words he had composed to new melodies. Scott expressed the regret that he lacked the musical ear of Burns, for he found it so difficult to compose words to a tune.

But as we reflect on Scott's sound musical criticism, and the deep pleasure that he found in listening to music which came from the soul, we feel there is more truth in his tutor's remark than Sir Walter was ready to admit, when the former said of his pupil that if he 'did not understand music, it was because he did not choose to learn it.'

A. HEDLEY.

## REGISTER OF BOOKS ON MUSIC

The following list contains a selection of recent books on music. All prices are net, and in the case of foreign books, the figure quoted is that at which the cheapest copy can be purchased in the country in which it is published.

- Acoustics.** Giraldu, R.: *Elementi di acustica musicale*. 2da edizione migliorata e con aggiunta di una breve appendice sul 'Ritmo.' pp. 41. Laziale: Rome, 1935. 6 L.
- Kornerup, Thorvald: *Das goldene Tonsystem als Fundament der theoretischen Akustik*. [Translated from the Danish MS. by P. Friedrich Paulsen. With a supplement: 'Beispiele für die Verbindung zwischen der Akustik und Physik.'] pp. 55. Aschehoug Dansk Forlag: Copenhagen, 1935. 3 Kr.
- Mills, John: *A Fugue in Cycles and Bells*. pp. vi, 269. Chapman & Hall, 1936. 13/6.
- Watson, Floyd Rowe: *Sound*. An elementary text-book on the science of sound and the phenomena of hearing. pp. 219. Chapman & Hall, 1935. 12/6.
- Adler.** Adler, Guido: *Wollen und Wirken*. Aus dem Leben eines Musikhistorikers. pp. viii, 127. Universal Edition: Vienna, 1935. 4 M.
- Aesthetics.** Eckardt, Hans: *Die Musikanschauung der französischen Romantik*. pp. 79. Bärenreiter-Verlag: Kassel, 1935. 3.50 M. [Heidelberger Studien zur Musikwissenschaft. Bd. 3.]
- Nussberger, Max: *Die Künstlerische Phantasie in der Formgebung der Dichtkunst, Malerei und Musik*. illus. pp. ix, 464. Bruckmann: Munich, 1935. 10 M.
- Appreciation.** L'Initiation à la musique. A l'usage des amateurs de musique et de radio. Comportant un précis d'histoire de la musique, suivi d'un dictionnaire des oeuvres, d'un lexique des termes, et de chapitres variés dus à la collaboration de MM. Maurice Emmanuel, Reynaldo Hahn, Paul Landormy [and others]. [Edited by D. Sordet.] pp. 399. Editions du Tambourinaire: Paris, 1935. 15 fr.
- Armenian Music.** Pesce, Regina. *La Musica armena*. Prefazione di Giuseppe Cartella Gelardi. Con cinque xilografie di Piero Casotti. pp. 23. Amici dell'Armenia: Bari, 1935. 5 L.
- Bach.** Dickinson, A. E. F.: *The Art of Bach*. pp. 296. Duckworth 1936. 7/6.
- Benz, Richard: *Bachs Geistiges Reich*. Rede, zum 22. Bachfest der Neuen Bach-Gesellschaft zu Leipzig gehalten. pp. 19. C. H. Beck: Munich, 1935. 1 M.
- Spitta, Philipp: *Johann Sebastian Bach*. Gekürzte Ausgabe. Mit Anmerkungen und Zusätzen von Wolfgang Schmieder. pp. xi, 338. Breitkopf. 1935. 6 M.
- Beer. Krause, Heinz: *Johann Beer*. 1655-1700. Zur Musikauffassung im 17. Jahrhundert. pp. 111, 99. ff. 3. Günther: Saalfeld, Ostpreussen, 1935. [A Leipzig dissertation.]
- Beethoven.** Beethoven, L. van: *Briefe und persönliche Aufzeichnungen*. Ausgewählt und erläutert von Albert Leitzmann. (31.-35. Tausend.) pp. 94. Insel-Verlag: Leipzig, 1935. 80 pf. [Insel-Bücherei, no. 241.]
- Closson, E.: *The Fleming in Beethoven*. Translated by Muriel Fuller. Oxford University Press, 1936. 10/6.
- Herriot, E.: *The Life and Times of Beethoven*. Translated by Adelheid I. Mitchell and William J. Mitchell. pp. 398. Macmillan Co.: New York, 1935. \$4.
- Bellini.** Farinelli, Arturo: *Vincenzo Bellini*. Discorso. pp. 34. R. Accademia d'Italia; Rome, 1935. 5 L. [R. Accademia d'Italia: Celebrazioni e commemorazioni, 16.]
- Mezzatesta, G. G.: *Vincenzo Bellini nella vita e nelle opere*. Nel 1° centenario della morte. Con prefazione di Armando Troni. pp. 19. I quaderni de la Sinossi: Palermo, 1935. 2 L.
- Bernardi.** Posch, Franz: *Stefano Bernardi's weltliche Vokal- und Instrumental-Werke*. pp. 22. Rathmayr u. Urlesberger: Salzburg, 1935. [An abridgment of a Munich dissertation.]
- Brahms.** Evans, Edwin, sen.: *Handbook of the Chamber and Orchestral Music of Johannes Brahms*. Second

series, Op. 65 to the end. pp. 351. William Reeves, 1935. 20/-

Huschke, Konrad: *Johannes Brahms als Pianist, Dirigent und Lehrer*. pp. 116. pl. 2. Gutsch: Karlsruhe, 1935. 2.50 M.

Lienau, Robert: *Erinnerung an Johannes Brahms*. pp. 48. R. Lienau: Berlin Lichterfelde, Lankwitzer Strasse 9, 1934. [Privately printed.]

Bulow. Schemann, Ludwig: *Hans von Bülow im Lichte der Wahrheit*. pp. 97. Bosse: Regensburg, 1935. 90 pf. [Von deutscher Musik. Bd. 46.]

Busoni. Busoni, F.: *Busoni. Briefe an seine Frau*. Herausgegeben von Friedrich Schnapp. Mit einem Vorwort von Willi Schuh. illus. pp. xxvi, 404. Rotapfel-Verlag: Erlenbach-Zürich, Leipzig, 1935. 1.60 M.

Chorale. Petzold, Joachim: *Die gedruckten vierstimmigen Choralbücher für die Orgel der deutschen evangelischen Kirche*. [1785-1933.] pp. 155. Akademischer Verlag: Halle, 1935. 5.20 M.

Cinema Music. Sabaneev, L.: *Music for the Films*. Translated by S. W. Fring. pp. 136. Pittman, 1935. 6/-

Counterpoint. Jeppesen, Knud: *Kontrapunkt. Lehrbuch der klassischen Vokalpolyphonie*. (Übersetzung von Julie Schultz.) pp. xiii, 244. Breitkopf, 1935. 8 M.

Criticism. Ihlan, Fritz: *Die Entwicklung der Musikberichterstattung in der Münchener 'Neuesten Nachrichten' als Spiegelbild des Münchener Musiklebens von der Gründung der 'Neuesten Nachrichten' bis zum Jahre 1860*. pp. 155. Osterwald: Hannover, 1935. [A Munich dissertation.]

Dictionaries. Scholes, Percy A.: *The Radio Times Music Handbook*. pp. 103. Oxford University Press, 1935. 2/-

Ear Training. Alt, Michael: *Die Erziehung zum Musikhören*. Eine Darstellung der Typen des musikalischen Genießens und Wertens beim Jugendlichen und ihrer pädagogischen Bedeutung. pp. 106. Kistner & Siegel: Leipzig, 1935. 2.75 M. [Handbücher der Musikerziehung.]

Education. Kriek, Ernst: *Musische Erziehung*. (2 Auflage.) pp. 50. Armanen - Verlag: Leipzig, 1935. 1.80 M.

Fahrbach. Fahrbach, Philipp: *All-Wiener Erinnerungen*. Herausgegeben von Max Singer. pp. 209. pl. 8. Saturn-Verlag: Vienna, 1935. 3.75 M.

Finnish Music. Krohn, Ilmari: *Die finnische Volksmusik*. [An address.] pp. 20. Bamberg: Greifswald, 1935.

80 pf. [Berichte aus dem Institut für Finlandkunde der Ernst Moritz Arndt-Universität Greifswald. no. 9.]

Flute. Miller, Dayton C.: *The Dayton C. Miller Collections relating to the Flute*. II. Catalogue of Books and Literary Material relating to the Flute and other musical instruments. With annotations, by D. C. Miller. pp. 120. Privately printed: Cleveland, Ohio, 1935.

Form. Tobel, Rudolf von: *Die Formenwelt der klassischen Instrumentalmusik*. pp. xvi, 357. Haupt: Berne, Leipzig, 1935. 10.80 M. [Berner Veröffentlichungen zur Musikforschung. Heft 6.]

General. Rougnon, Paul: *Principes de la musique. Etude développée*. pp. 186. Delagrave: Paris, 1936. 30 fr.

Harmony. Garulli, Valdo: *Armonia e psicologia*. Discorso su di una trattazione psicologica dei valori armonici. pp. 88. Tip. Nazionale: Trieste, 1935. 5 L.

Heermann. Heermann, Hugo: *Meine Lebenserinnerungen*. illus. pp. 44. F. A. Brockhaus: Leipzig, 1935.

History. Henry, Leigh: *The Story of Music*. How it grew and what it means. pp. 200. Stanley Nott, 1935. 6/-

Italian Music. Porisini, Giuseppe: *Musica e balli in Faenza nel 1745*. pp. 23. Flli. Lega: Faenza, 1935.

Roncagli, Gino: *Il melodioso Settecento italiano*. Con saggi musicali inediti o rari. pp. xi, 405. U. Hoepli: Milan, 1935.

Jewish Music. Rock, Christa Maria and Brückner, Hans: *Das musicalische Juden - A B C*. Unter Benützung authentischer Unterlagen herausgegeben. Mit einer Feuilleton-Einleitung von C. M. Rock. pp. 242. H. Brückner: Munich, 1935. 8.80 M.

Lauda. Liuzzi, F.: *La Lauda e i primordi della melodia italiana*. 2 vol. Istituto poligrafico dello Stato; Rome, 1935. 440 L.

Lehar. Knosp, Gaston: *Franz Lehar. Une vie d'artiste*. pp. 71. Schott: Bruxelles, Paris, 1935.

Liszt. Howard, Walther: *Liszt's Bearbeitung des Cujus Animam aus dem 'Stabat Mater' von Rossini*. Ein Kapitel über thematische Arbeit. pp. 48. Verlag für Kultur und Kunst W. Howard: Berlin, 1935. 90 pf. [No. 3 of the author's 'Der kleine Konzertführer'.]

Logroscino. Bellucci La Salandra, M.: *Triade musica Bitontina*. Brevi cenni biografici di Bonifacio Nicola

Logroscino: 1698-1760. Tommaso Traetta: 1727-1779, Antonio Planelli: 1747-1803. Pubblicati a cura dell'Amministrazione podestarile di Bitonto. pp. 16. A. Amendolagine: Bitonto, 1935.

**Louis Ferdinand.** Hahn, Robert: *Louis Ferdinand von Preussen als Musiker*. Ein Beitrag zur Geschichte der musikalischen Frühromantik. pp. 31. Graphischer Grossbetrieb für Buch- und Offsetdruck: Breslau, 1935. [A Breslau dissertation.]

**Lucca.** Jansen-Mara, Anna and Weisse-Zehrer, Dorothea: *Die Wiener Nachtigall. Der Lebensweg der Pauline Lucca*. illus. pp. 216. O. Petters: Berlin, 1935. 2.50 M.

**Lute.** Gabrielli, Riccardo: *I Liutai marchigiani*. Contributo alla storia liutistica italiana, con notizie intorno ai costruttori di organi Vincenzo e Giovanni Paci. pp. 127. 'Psalterium': Rome, 1935. [Reprinted from 'Note d'archivio per la storia musicale'.]

**Kosack.** Hans P.: *Geschichte der Laute und Lautenmusik in Preussen*. pp. 137. Bärenreiter-Verlag: Kassel, 1935. 1.80 M. [Königsberger Studien zur Musikwissenschaft. Bd. 17.]

**Military Band.** Hoby, Charles: *Military Band Instrumentation. A course for composers and students*. pp. xvi. 90. Oxford University Press, 1936. 6/-.

**Miscellaneous.** Brückl, Hans: *Totaler Zahnersatz für Blasmusiker*. pp. 22. Hohenhaus: Munich, 1935. [A Munich dissertation.]

**Musik.** Musikanten in Bildern grosser Meister. Geleitwort von Wilhelm Schäfer. pp. 14. ff. 22. Seemann & Co.: Leipzig, 1935. 3.60 M.

**Modulation.** Hernried, Robert: *Systematische Modulation*. pp. 136. De Gruyter: Berlin, Leipzig, 1935. 1.62 M. [Sammlung Göschen. 1094.]

**Monteverdi.** Blömer, Herman: *Studien zur Kirchenmusik Claudio Monteverdis*. pp. 172. 3. 1935. [A Munich dissertation.]

**Moorish Music.** Thornton, Philip: *The Voice of Atlas. In search of music in Morocco*. illus. pp. xi. 225. A. Maclehose & Co. 1936. 8/6.

**Moussorgsky.** Tibaldi Chiesa, Mary: *Moussorgsky*. illus. pp. 389. Flli. Treves: Milan, 1935. 15 L. [I grandi musicisti italiani e stranieri.]

**Musiology.** *Atti del 1° Congresso internazionale di musica*. Firenze 30 aprile—4 maggio 1933. pp. viii. 282. P. Le Monnier. Florence, 1935. 20 L.

**Opera.** Bekker, Paul: *The Changing*

*Opera*. Translated by Arthur Mendel. illus. pp. 319. Dent, 1936. 10/6.

Kapp, Julius: *Das Opernbuch*. Eine Geschichte der Oper und ein musikalische-dramatischer Führer. Völlig neu bearbeitete und ergänzte Ausgabe. illus. pp. 364. Hesse & Becker: Leipzig, 1935. 4.80 M.

Schumann, Otto: *Meyers Opernbuch*. Einführung in die Wort- und Tonkunst unserer Spielplanoper. pp. 543. Bibliographisches Institut: Leipzig, 1935. 4.80 M.

Slanina, Ernst A. *Die Sakralzenen der deutschen Oper des frühen 19. Jahrhunderts*. pp. 170. 6. Pöppinghaus: Bochum-Langendreer, [A Münster dissertation.]

Wichmann, Heinz: *Der neue Opernführer*. Mit einem Geleitwort von Prof. Dr. Max von Schillings. 26.-30. Tausend. illus. pp. 588. P. Franke: Berlin, 1935. 4.80 M.

**Organ.** Ellerhorst, Winfred: *Handbuch der Orgelkunde*. Die mathematischen und akustischen, technischen und künstlerischen Grundlagen sowie der Geschichte und Pflege der modernen Orgel. illus. pp. xvi. 850 Benziger: Einsiedeln, 1936 [1935]. 25 M.

**Organum.** Husmann, Heinrich: *Die dreistimmigen Organa der Notre Dame-Schule*, mit besonderer Berücksichtigung der Handschriften Wolfenbüttel und Montpellier. pp. 47. Frommhold u. Wendler: Leipzig, 1935. [A Berlin dissertation.]

**Pasta.** *Giuditta Pasta e i suoi tempi*. Memorie e lettere raccolte a cura di Maria Ferranti Giulini. Con 12 illustrazioni fuori testo in nero e a colori e 9 autografi inediti. pp. 221. E. Sormani: Milan, 1935. 30 L.

**Pergolesi.** Radiciotti, G.: *Pergolesi*. illus. pp. viii. 204. Flli. Treves: Milan, 1935. 15 L. [I grandi musicisti italiani e stranieri.]

**Reger.** Huesgen, R.: *Der junge Max Reger und seine Orgelwerke*. pp. v. 111. Gatzert u. Hahn: Schramberg, 1935. [A Freiburg i. B. dissertation.]

**Sacchetti.** Li Gotti, E. and Pirrotta, N.: *Il Sacchetti e la tecnica musicale del Trecento italiano*. pp. 107. G. C. Sansoni: Florence, 1935. 15 L.

**Sayve.** Bragard, Roger: *Lambert de Sayve, 1549-1614. Etude biographique et bibliographique*. . . . Suivie de 19 pages de musique. illus. pp. 65. Imprimerie des Militaires Mutilés et Invalides de la Guerre: Liège, 1934. [Reprinted from the *Annuaire de la Société Libre d'Emulation de Liège*.]

Schillings, Raupp, Wilhelm: *Max*



von Schillings. Der Kampf eines deutschen Künstlers. illus. pp. 310. pl. 8. Hanseatische Verlags-Anstalt: Hamburg, 1935. 5.80 M.

**Schnabel, Joseph.** Schirdewahn, Alois: *Domkapellmeister Josef Schnabel und sein Sohn August als Lehrer am Breslauer Schullehrer-Seminar.* Ein Beitrag über den Musikunterricht an schlesischen katholischen Schullehrer-Seminaren in den ersten Jahrzehnten des 19. Jahrhunderts. pp. 24. Goerlich: Breslau, 1935. 30 pf. [From the 'Katholische Schulzeitung.'].  
**School Music.** Abbott, George J.: *Instrumental Music in the Public Schools.* pp. xii. 51. C. C. Birchard & Co.: Boston, 1935.

**Schweinfurt.** Kaul, Oskar: *Zur Musikgeschichte der ehem. Reichsstadt Schweinfurt.* pp. 72. Becker: Würzburg, 1935. 2 M.

**Songs.** Sheppard, Leslie: *How to Compose Popular Songs that will Sell.* A new and complete method of composition for every amateur musician. pp. 61. W. Foulsham & Co. 1935.

**Suter.** Merian, Wilhelm: *Hermann Suter.* Ein Lebensbild als Beitrag zur schweizerischen Musikgeschichte. illus. pp. 230. Helbing & Lichtenhahn: Basel, 1936. 5.50 M.

**Toscanini.** Zweig, Stefan: *Arturo Toscanini.* [Trans. by Lavinia Mazzucchetti.] pp. 24. Off. tip. Gregoriana, Milan, 1935.

**Traetta.** See under *Logroschino.*

**Verdi.** Verdi, G.: *Carteggi verdiani.* [Unpublished correspondence of Giuseppe and Giuseppina Verdi with Cesare and Giuseppe De Sanctis, with other letters.] A cura di Alessandro Luzio. illus. 2 vol. R. Accademia d'Italia: Rome, 1935. 100 L. [R. Accademia d'Italia. Studi e documenti, 4.]

**Vinci.** Silvestri Silva, Giuseppe: *Illustri musici calabresi; Leonardo*

*Vinci.* pp. 35. Tip. Nazionale: Genoa, 1935.

**Violin.** Debaar, Mathieu: *Le Violon; son historique, sa littérature.* Essai de vulgarisation. illus. pp. 80. G. Nautet-Hans: Verriers, 1935. 15 fr.

**Möckel, Max:** *Die Kunst der Messung im Geigenbau.* illus. pp. 72. fl. 8. pl. 32. Metzner: Berlin, 1935. 12 M.

**Voice.** Beratsen, Jens: *Ein Meister der Stimmbildungskunst.* Erinnerungen an meine Studienzeit bei George Armin. pp. 36. Kistner & Siegel: Leipzig, 1936. 1 M.

Fengler, F. A.: *Wichtiges über Stimmbildung.* pp. 8. Sulzbach: Berlin, 1935. 40 pf.

Hermann, Lilly: *Des Sängers Fluch.* Ein Führer durch das Labyrinth der Gesangsmethoden. Mit Zeichnungen von Stephan Hlawka. pp. 110. Kende: Vienna, 1935. 2 M.

Lindenburg, Gustav: *Lebensfrage der Gesangspädagogik im neuen Deutschland.* pp. 80. Kistner & Siegel: Leipzig, 1935. 1 M.

**Weimar.** Rücker, Curt: *Daten zur Musikgeschichte der Stadt Weimar.* An Hand des einschlägigen Akten-Materials . . . zusammengestellt. pp. 15. Fink; Weimar, 1935. 50 pf. [Beiträge zur Geschichte der Stadt Weimar. Heft 48.]

**Wolf.** Schouten, Hennie: *Hugo Wolf.* Mensch en componist. H. J. Paris, Amsterdam, 1936. 1.60 fl.

**Wolf - Ferrari.** Stahl, Ernst L.: *Ermanno Wolf-Ferrari.* pp. 67. R. Kiesel: Salzburg, 1936. 4 Sch.

**Zürich.** Isler, Ernst: *Das zürcherische Konzertleben seit der Eröffnung der neuen Tonhalle 1895.* Tl. 2. pp. 85. pl. 2. Hug & Co.; Zürich, Leipzig, 1936. 2.80 M. [Neujahrsblatt der Allgemeinen Musikgesellschaft in Zürich. 124.]

C.B.O.

## REVIEWS OF BOOKS

*A General History of Music.* By Charles Burney. Edited with critical and historical notes by Frank Mercer. Two vols. Foulis. 31s. 6d. net.

It was time that a fresh edition of Burney's classic was brought out. Apart from its value as a history the book has a still greater significance as showing the then state of musicology. The approach of the late eighteenth century in England to all matters of arts was of necessity through the classics. Then even more than during the Victorian era Greece and Rome (with their attendant myrmidons the so-called Greek and Latin stuffed, as best it might be, into the young men of the day) were the touchstones of knowledge. Science had in Burney's day hardly been weaned; still less had it as yet placed its cold hand on the enthusiasms of the art-historian. In archaeology Sumer, Knossos, Mohenjodaro were undiscovered and Burney knew nothing of the musical instruments of the Stone Age (described by Dr. Otto Seewald in his *Beiträge zur Kenntnis der Steinzeitlichen Musikinstrumente Europas*). But it is for what he tells us not for what he could not tell us that we turn to Burney, especially for those exciting pages on the state of Italian opera in England during his own day and his admirable championship of Handel. In that lies the worth of Burney's History, in the fact that it is a human document, and that we touch the keen mind of its writer all through it. What has rebuffed readers has been the mass of allusions packed into its pages. The book has long needed the very work which Mr. Mercer has expended on it. His notes are excellent, as illuminating as they are copious and, as far as we have been able to verify them, trustworthy.

SCOTT GODDARD.

*Foundations of Pianoforte Technique.* By Ambrose Coviello. Milford. 3s. 6d. net. *Difficulties of Beethoven Pianoforte Sonatas.* By Ambrose Coviello. Milford. Eight booklets. 1s. net each.

These two publications, by the same author, have to do with difficulties. Two definitions of the word, as it affects pianists, are given. 'Something to which we are unaccustomed' and 'A characteristic that causes unsatisfactory performance.' The first of these is dealt with more closely in the first of the above publications. The writer's contention is that the 'co-ordination of muscular control with time' is of prime importance in making it possible for the pianist to train his muscles to obey a given impulse at a given moment. The other guiding principle of his method is what he calls the 'floating base' which has to do with the linking-up of the muscular system from the shoulder to the finger-tip. The designation is not easy to understand, but it appears to mean that between the shoulder

(the point at which the loosely-hanging arm is bound to the more rigid main part of the body) and the finger-tip (which is the farthest reach of the nerve centres on their journey to the key-board) there exists a point of balance which itself combines the stability of the body with the instability of the nervous element. This 'base' alters in position according to the amount of muscular energy required or used at any given moment. Hence 'floating.' The booklets on Beethoven's Sonatas have to do more with the second definition of 'difficult' and set forth clearly and succinctly some of the more obvious places where the learner will experience trouble with technique. The booklets are useful and are to be recommended to teachers.

SCOTT GODDARD.

*Intelligent Listening to Music.* By W. W. Johnson. Pitman. 5s. net.

*Music Under Eight.* By L. E. de Rusette. Kegan Paul. 3s. 6d. net.

*Music in Schools.* Middlesex Education Committee. Milford. 3s. 6d. net.

*Chamber Music in American Schools.* C. W. Hughes. New York.

*Voice Training in Schools.* By Reginald Jacques. Milford, 4s. 6d. net.

*The Technique of Modern Singing.* By Joyce H. Allen. Pitman. 5s. net.

The enjoyment and the practice of music can run parallel and so hold themselves equidistant. With mechanical aids to the reproduction and purveyance of music there exists a large company of listeners who don't 'do' music in any sense, not even by the use of their own private instrument, the human voice. It is to this class that Mr. Johnson's book is directed and they should get value from it, with its list of gramophone records and its systematic treatment of the complicated theme. Of necessity it is much compressed and had the author had more space he would probably have used it to enlarge on, and so help the reader to understand, some of his statements; for instance, that Ravel, in contrast to Debussy, 'is more concerned with form than idea.' We should like to have had an opportunity of hearing more of this separation of form and idea, with illustrations from 'Daphnis,' 'L'Heure Espagnole' and 'La Valse.' As it stands the statement needs to be approached with care and can only be properly dealt with by the third group, in Mr. Johnson's own admirable and pertinent classification, the *Intelligent Listeners*, who succeed the *Hearers* who themselves go one better than the *Over-hearers*. That highest class is catered for in Miss de Rusette's book, where the child is caught young (the third year appears to be the starting point) and encouraged to use its voice in a whole planned series of games that are also exercises. The appreciation of music is implied in the description of these activities in the present volume and it is easy to see how even at so early an age a right awareness could be inculcated. All depends on the teacher, who can get hints from a treatise of this kind but must in the end rely more on his own abilities to put the technique of pedagogy into practice than on any-

## REVIEWS OF BOOKS

*A General History of Music.* By Charles Burney. Edited with critical and historical notes by Frank Mercer. Two vols. Foulis. 31s. 6d. net.

It was time that a fresh edition of Burney's classic was brought out. Apart from its value as a history the book has a still greater significance as showing the then state of musicology. The approach of the late eighteenth century in England to all matters of arts was of necessity through the classics. Then even more than during the Victorian era Greece and Rome (with their attendant myrmidons the so-called Greek and Latin stuffed, as best it might be, into the young men of the day) were the touchstones of knowledge. Science had in Burney's day hardly been weaned; still less had it as yet placed its cold hand on the enthusiasms of the art-historian. In archæology Sumer, Knossos, Mohenjodaro were undiscovered and Burney knew nothing of the musical instruments of the Stone Age (described by Dr. Otto Seewald in his *Beiträge zur Kenntnis der Steinzeitlichen Musikinstrumente Europas*). But it is for what he tells us not for what he could not tell us that we turn to Burney, especially for those exciting pages on the state of Italian opera in England during his own day and his admirable championship of Handel. In that lies the worth of Burney's History, in the fact that it is a human document, and that we touch the keen mind of its writer all through it. What has rebuffed readers has been the mass of allusions packed into its pages. The book has long needed the very work which Mr. Mercer has expended on it. His notes are excellent, as illuminating as they are copious and, as far as we have been able to verify them, trustworthy.

SCOTT GODDARD.

*Foundations of Pianoforte Technique.* By Ambrose Coviello. Milford. 3s. 6d. net. *Difficulties of Beethoven Pianoforte Sonatas.* By Ambrose Coviello. Milford. Eight booklets. 1s. net each.

These two publications, by the same author, have to do with difficulties. Two definitions of the word, as it affects pianists, are given. 'Something to which we are unaccustomed' and 'A characteristic that causes unsatisfactory performance.' The first of these is dealt with more closely in the first of the above publications. The writer's contention is that the 'co-ordination of muscular control with time' is of prime importance in making it possible for the pianist to train his muscles to obey a given impulse at a given moment. The other guiding principle of his method is what he calls the 'floating base' which has to do with the linking-up of the muscular system from the shoulder to the finger-tip. The designation is not easy to understand, but it appears to mean that between the shoulder

(the point at which the loosely-hanging arm is bound to the more rigid main part of the body) and the finger-tip (which is the farthest reach of the nerve centres on their journey to the key-board) there exists a point of balance which itself combines the stability of the body with the instability of the nervous element. This 'base' alters in position according to the amount of muscular energy required or used at any given moment. Hence 'floating.' The booklets on Beethoven's Sonatas have to do more with the second definition of 'difficult' and set forth clearly and succinctly some of the more obvious places where the learner will experience trouble with technique. The booklets are useful and are to be recommended to teachers.

SCOTT GODDARD.

*Intelligent Listening to Music.* By W. W. Johnson. Pitman. 5s. net.

*Music Under Eight.* By L. E. de Rusette. Kegan Paul. 3s. 6d. net.

*Music in Schools.* Middlesex Education Committee. Milford. 3s. 6d. net.

*Chamber Music in American Schools.* C. W. Hughes. New York.

*Voice Training in Schools.* By Reginald Jacques. Milford, 4s. 6d. net.

*The Technique of Modern Singing.* By Joyce H. Allen. Pitman. 5s. net.

The enjoyment and the practice of music can run parallel and so hold themselves equidistant. With mechanical aids to the reproduction and purveyance of music there exists a large company of listeners who don't 'do' music in any sense, not even by the use of their own private instrument, the human voice. It is to this class that Mr. Johnson's book is directed and they should get value from it, with its list of gramophone records and its systematic treatment of the complicated theme. Of necessity it is much compressed and had the author had more space he would probably have used it to enlarge on, and so help the reader to understand, some of his statements; for instance, that Ravel, in contrast to Debussy, 'is more concerned with form than idea.' We should like to have had an opportunity of hearing more of this separation of form and idea, with illustrations from 'Daphnis,' 'L'Heure Espagnole' and 'La Valse.' As it stands the statement needs to be approached with care and can only be properly dealt with by the third group, in Mr. Johnson's own admirable and pertinent classification, the *Intelligent Listeners*, who succeed the *Hearers* who themselves go one better than the *Over-hearers*. That highest class is catered for in Miss de Rusette's book, where the child is caught young (the third year appears to be the starting point) and encouraged to use its voice in a whole planned series of games that are also exercises. The appreciation of music is implied in the description of these activities in the present volume and it is easy to see how even at so early an age a right awareness could be inculcated. All depends on the teacher, who can get hints from a treatise of this kind but must in the end rely more on his own abilities to put the technique of pedagogy into practice than on any-

thing to be found in books, even in such an exhaustive summary as that issued by the Middlesex Education Committee, divided into ten courses ranging from five to fifteen years of age, with lessons mapped out in three-minute lengths, making use of all kinds of devices (sol-fa, hand-signs, etc.) for holding the attention of classes, full of the wisdom and experience of years of music-teaching. Here is the stuff from which the teacher must make his lessons and in using it he will have to keep his mind as elastic as these recommendations seem (though only in unskilful hands are they in danger of becoming) rigid. The method is well illustrated in Mr. Jacques's book where, more by accident, probably, than design, some of the same forms of exercise are used as those suggested in the Middlesex handbook, and are exemplified in a way which leads the reader on and entices him to add his own quota. There is a great deal in this book which teachers will be glad of, for example the hints of the study of songs, preparatory to teaching them to a class of children (p. 50). The book goes on farther than singing; there is a section on Conducting and a note on school orchestras and their management. The last two books on this list deal with more advanced work than the preceding ones. 'Chamber Music in American Schools' tells its own tale in its title. It is part of a thesis submitted to Columbia University for a Doctorate of Philosophy. A great deal of miscellaneous information is gathered together, not all of which has any immediate bearing on the main subject. It is evident that for the author the term 'chamber music' means something different from what we over here understand by it. In this treatise it is enlarged to include works for chamber orchestra and for voices. The book suffers from such diffuse treatment. The author of 'The Technique of Modern Singing' on the other hand has stuck to her theme and has produced a study that does what it sets out to do, talks in general terms about voice production (going carefully over the usual ground, Breath, Control, Tone, Resonance, etc.) and then illustrates the method by particular examples contained in chapters on 'Speech in Song' and 'On studying a song.' These illustrations are taken for the most part from songs by modern English writers. There is a useful chapter on 'Programme Building' and some discussion of a peculiarly modern problem in one entitled 'Radio technique.'

SCOTT GODDARD.

*Tschaikovsky.* By Edwin Evans. 'The Master Musicians' edited by Eric Blom. Dent. 4s. 6d. net.

This is a reprint of a book originally published thirty years ago and now re-issued in a revised form. The revision has not needed to be very drastic as regards such facts of Tschaikovsky's life as most of the standard biographies seem to think worth chronicling. There have always been two hazardous expanses in Tschaikovsky's career, over which biographers, forced to deal with the matter from the human standpoint, have made their way as best they might. One is Nadedja von Meck and Tschaikovsky's relations, both spiritual and financial, with her. The other is the fact that, like Beethoven, Tschaikovsky had a nephew. It is in the manner in which such matters are dealt



with that this book shows signs of a point of view thirty years old. Naturally these things are personalities and, listening to the music, one may ignore them if one chooses so to do. But, unfortunately for complete peace of mind, at one moment, at any rate, personalities threaten to touch the very being of the music itself. That takes place in the Pathetic Symphony, the subject, incidentally, of a very diverting and highly tendentious novel by Klaus Mann, just published. Edwin Evans deals with the question of the dedication and possible programme of this symphony with less of a flourish and more accuracy than does Klaus Mann and what he has to say on it has greater importance for the musician. But it would surely have been wise to exchange 1906 for 1936 by recasting a sentence which says that 'It does not seem to fit in with Tchaikovsky's reserved and retiring nature that he should allow the circumstances of his own life to inspire a symphony.' And yet, why not? Was he so reserved and retiring? His Letters hardly bear that out. And if he were, would it not precisely be in his music that he'd talk about himself, to himself or to anyone who could understand? If the question of a possible autobiographical basis to the Pathetic has any interest, then it cannot be dismissed like this. Nor is it possible nowadays to agree with the author's next sentence which contains the surprising assertion that 'Heldenleben' has 'very little real emotional appeal.' Ye Gods! Things have evidently much altered since 1906, a fact of which the author of this informative and otherwise useful book has hardly taken sufficient account.

SCOTT GODDARD.

*A History of Musical Thought.* By Donald N. Ferguson. Kegan Paul and Curwen. 21s. net.

This excellent book changes its character a quarter of the way through. The Foreword and the first eight chapters lead one to suppose that at last there has appeared the kind of book that has long been wanted, a treatise on the rise and development of the science and art of thinking in music. The basis of such a treatise is laid down in these opening chapters. Thereafter the author turns aside and gives his readers an illuminating, well-constructed history of how people thought about music, how they formed schools, instituted reforms. All this is much to the point (the new point envisaged by the author after chapter eight) but it is not the point we expected and wanted to have explained. There exist plenty of Histories of Music (which is what this one is, and at the same time one of the best of its kind) but no History of Thought in Music. If such a book is to be written, then Mr. Ferguson has evidently the right gifts for the task. His views, as he expresses them here, are conventional, but thoroughly sound. He is, also, tolerant. Among the longer sketches of the great men, those on Liszt and Berlioz are good examples of his balanced judgment. We have also come on more than one neatly written short sketch, of the kind that is to be accepted merely as a thumb-nail jotting, but admirable for point and clarity. Such are the notes on Tchaikovsky, Grieg (No, Sir; those additional second-

pianoforte parts to the Mozart sonatas, be they as unpardonable as you suggest, are still of a delicious deftness and charm) and Elgar, this last a single paragraph which says and suggests to perfection all that one feels.

SCOTT GODDARD.

*J. N. Hummel, der Mensch and Künstler.* Von Karl Benyovsky. Eos Verlag. Bratislava.

The ancestry of Johann Nepomuk Hummel is traced with evident care to sources in Lower Austria and Sir Henry Hadow's 'phantastische Behauptung' as the author calls it, that Hummel may have had Croat blood in his veins, is dismissed summarily. The footnote in 'A Croatian Composer' defining the Croat district and drawing attention to the existence of a Croatian colony in the very part of (what was then) the Lower Austrian-Hungarian border where Hummel was born (Pressburg, now Bratislava) seems to have escaped the present author's notice, which is the more to be regretted since this footnote defines Hadow's position, to date. (The footnote is appended to the 1928 reprint of the essay, wherein also there is no trace of Hadow's having suggested possible Croat surnames for Hummel's ancestors, a matter mentioned with some scorn by Mr. Benyovsky. It may be, therefore, that he has not had recourse to the latest edition of Hadow's essay.) The book gives an interesting survey of the period and provides a large amount of useful information. It abounds in great names, for Hummel was pupil of Mozart, Hadyn, Albrechtsberger and Salieri, besides being a wonder-pianist from an extremely early age and meeting everyone of importance in the musical and literary life of nineteenth-century Europe. He was one of Haydn's successors in the Esterhazy service (1804), later going to Stuttgart (1816) and eventually Weimar. From this book it appears that he mellowed with age and the rough outspokenness of the Eisenstadt period (where he annoyed Beethoven by his remarks about the Mass in C) gradually gave way to the easier manner of the Weimar days. His constitution stood the early business dealings of a prodigy's father better than did Mozart's and he was fifty-nine when he died in 1837.

SCOTT GODDARD.

*Music for the Films.* By Leonid Sabaneev. Pitman. 6s. net.

In this "Handbook for composers and conductors" an attempt is made to classify the methods and determine the effects that obtain in one of the youngest branches of musical activity. Cinema music has no past in the historical sense (though a good deal of mirky gloom may be glimpsed by the enquiring eye), practically no present but the possibility of a useful future. So the matter stands for the moment, waiting on the sluggish intelligence of film magnates who are only too willing to be lulled into a state of absolute intellectual stagnation while their publicity bosses assure them that 'their public' is, and

always will be, of a very mean mentality and must on no account be given anything (in the way, for instance, of good music for films) which would demand thought from the audiences. Mr. Sabaneev has some trenchant and quite just things to say about this crippling state of affairs. An illuminating remark that, as regards the cinema composer 'originality and novelty are not required of him; he is an arranger or transposer of the inspiration of others, rather than a creator' gives away the whole position as it is to-day. Until the Cinema (more a trade than an art) decides to go ahead on lines already tentatively laid down in one or two of the latest films, where a reputable composer has been commissioned, the music of the films will not be worth a jot. Mr. Sabaneev has a good deal to say of varying interest and usefulness as to the actual technique of music-making for films. He takes the matter as far as it probably is possible to take it in the present infantile condition of the business.

SCOTT GODDARD.

*Philipp Spitta: Johann Sebastian Bach. Gekürzte Ausgabe mit Anmerkungen und Zusätzen von Wolfgang Schneider. Druck und Verlag von Breitkopf und Härtel in Leipzig. 1935. Pp. xii 388. With frontispiece.*

More than half-a-century has passed since Spitta published the concluding volume of his monumental work in 1880. Many later pens have searched in the same field, but Spitta's pre-eminent achievement has neither been equalled nor superseded. It has passed through more than twenty editions, and its text has never been revised. Only those who have traversed the same ground can fully appreciate the dimensions of the task Spitta set himself to accomplish. His purpose was to delineate and interpret a Master whose personality and art alike were then barely known or appreciated. Almost the whole stupendous range of Bach's manuscript passed under his critical eye, the sources of its inspiration were explored and exposed, the public and parochial archives of Thuringia were laboriously deciphered for materials wherewith to construct the Master's family history, and those of Saxony were as thoroughly examined for the conditions of his career. Such diverse tasks, necessitated by the conditions of his labour, adversely affected the character of Spitta's volumes. They grew to such proportions, were expanded by so many and lengthy divagations, that Bach almost faded out of sight, 'a nebulous figure in an eclipsing frame, obliterated under a pitiless avalanche of exposition.'

Of Spitta's original work Herr Schmieder now produces 'a shortened popular edition.' It reduces the 1869 pages of the earlier volumes to less than 400, omits all notes, appendices, and portions extraneous to the plain presentation of Bach's career and its artistic activities; preserves Spitta's original text, but prints ten pages of 'Anmerkungen und Zusätze' which correct or question it. The result is a volume which will reach shelves from which its originals have been excluded. But it is permissible to regret that it has not been found possible to prepare a new edition of the original work revised in the light of

modern scholarship. Commercial considerations, no doubt, vetoed such a course and invited the alternative treatment for which Herr Schmieder is responsible. He has done his work with judgment and discretion; his Notes and Addenda show him fully abreast with Bach scholarship, and his Tables of Bach's compositions in chronological order, with references to Spitta's original volumes, have a clarity which the latter did not always display. But his relation of his volume to its source as that of a 'Klavierauszug' to its 'Originalpartitur' seems an incoherent view of his labour.

C. SANFORD TERRY.

*Johann Sebastian Bach.* Von Dr. Rudolf Steglich, Professor an der Universität Erlangen. Akademische Verlagsgesellschaft Athenaion M.B.H. Potsdam. Pp. iv + 160.

This attractive quarto is one of the series 'Die grossen Meister der Musik' edited by Professor Dr. Ernst Bücken, of Köln, and an influential committee. It devotes 45 pages to a straightforward narrative of Bach's career, followed by 36 pages of valuable illumination upon the musical conditions into which he was born. The rest and major part of the volume discusses critically his music in its several categories: (a) Inventions and Symphonies, (b) Preludes and Fugues, (c) Toccatas, Sonatas, Suites, Concertos, (d) Organ Chorals, (e) Cantatas and Motets, (f) 'Grosswerke,' vocal and instrumental. The volume is generously provided with illustrations, facsimiles and musical examples. There are upward of 150 in all, and it is a pity that no Index to them is offered. 'Tafel IV' appears to have been omitted, and two of the musical examples are numbered '3.' But these are minor blemishes in a book which every Bach lover will be happy to possess.

C. SANFORD TERRY.

*The Art of J. S. Bach.* By A. E. F. Dickinson, Director of Music, Campbell College. Duckworth, London. 1936. Pp. 296. 7s. 6d.

'What,' asks Mr. Dickinson, 'is to be gained by a fresh discussion of (Bach) a composer whose reputation is secure and whose popularity widens every year?' Appreciation-through-listening, he observes may yield only a 'vague and "romantic" absorption' of what is heard. But a fuller and more instructed appreciation must come from personal performance, however incomplete. For, as Mr. Dickinson quotes with approval: 'The ocean of music does not enter one's experience by dabbling with the tide, but by adventure upon it.' To guide adventurers is the main purpose of Mr. Dickinson's fresh discussion, aiming to lead them to appreciation-through-performance, an approach to Bach whose possibilities, he points out, are almost boundless, 'provided each discovery engenders fresh executive effort for the next adventure.' For, 'once this new standard of appreciation-through-performance has been gained with some of Bach's works,

the approach to the rest of his output through some kind of personal execution becomes a matter of course.'

With that conviction Mr. Dickinson conducts his companions through the several categories of Bach's music, beginning with the clavier works, of which the piano is the natural interpreter; passing on to the organ, 'which stands at the next remove'; and thence to 'the pianistically remoter combinations,' in chamber and choral music. A concluding chapter points the lessons of the discussion and estimates Bach's contribution to musical culture and 'civilisation.'

Mr. Davidson's exposition is penetrating, vivid, and illuminating. His style is never text-bookish, and he will be read with profit and instruction by every earnest student, amateur and professional. His book, indeed, is the most comprehensive guide to Bach's art which has appeared in English since Parry published his monograph a quarter of a century ago. Its practical usefulness is increased by a table of editions and their prices and competent indexes.

C. SANFORD TERRY.

*A History of Music.* By Theodore M. Finney. Harrap. Pp. 635. 12s. 6d.

*Musikgeschichte von der Antike bis zur Gegenwart in 600 Fragen.* Von Olga Kurt-Schaab. Bearbeitet und herausgegeben von Hans Gál. Passer, Wien. Pp. 302.

Mr. Finney says what has motivated his book: 'It is the hope of the author that what he has written will lead the reader to the music itself; that the reader will not substitute history for music. Anything worth knowing about music and musicians is eventually discernible in the music; what has been written about music should serve merely to shorten the time in the "eventually"'. Well, 'there's lots o' good in that,' as the American negro says, but who are the people who want this conducted tour? What music has one to be 'led to'? Who wants more music? People at all sensitive to music are nowadays something like the Ancient Mariner: 'Music, music everywhere, nor any drop. . .' and here they are pointing to more sluice-gates.

The study of this popular encyclopædia is to be accompanied by 'some reading,' for which there is a bibliography at the end of each of its forty-two sections, and 'as much listening as possible' for which there is a list of gramophone records. The material is well marshalled, but the ideas are too obviously second-hand. For something original one turns to the chapter on American music, but only to find that Paul Whiteman and Ferde Grofé have made jazz 'respectable'—a service esteemed to the extent of devoting a whole paragraph to Gershwin, while Bloch gets only the mention of his name.

There is nothing pretentious about the Austrian book. A feat of conciseness is achieved by putting the whole story into 620 paragraphs (with a question on each in a supplement); and what is remarkable, there is no feeling of strain. The language is simple and all the essentials are here for finding one's bearings. This is one of the few

popular books on music without any sham or which doesn't carry on a crusade. It presupposes, simply, an intelligent curiosity.

E. LOCKSPEISER.

*Frederick Delius. Memories of my brother.* By Clare Delius. Ivor Nicholson & Watson. Pp. 277. 15s.

It is not often that one can get to know the life of a recent artist. In setting down these memories in face of threats from relatives and temptations from literary agents, Miss Delius has performed a service for which everyone will be grateful. Here are authentic pictures of the German wool-merchant who was Delius's father, of Frederick (Fritz as he was then called) as a boy—'normal and healthy,' with an insatiable desire for penny dreadfuls, the story of the orange plantation in Florida, another of how the lad who had become an organist in New York was tracked down by a band of detectives, and a detailed account of the intervention of Grieg which decided his career. All this is told in simple, bright language with a lot of entertaining anecdotes. Beyond the outer facts are precious glimpses of his early musical nature. When he was about eight 'he would rush back from one of those intimate talks, his eyes shining, straight to the schoolroom. There he would seat himself at the Erard and begin to improvise, turning all those adventures he had just heard into music. . . I can see him seated on the stool, turning round occasionally to us, and saying breathlessly, "That's a wood, hanging on the shore of a coral island. . . That's where the river meets the sea. . . That's a bird. . . This is the sunset in the tropics. This is dawn. . ."' We mark inherent Pantheist. Note the word 'improvise'; it comes up almost every time there is mention of his early music. The later part of his life is not yet so clearly illuminated. How is it, one wonders, that although he spent most of his life in France, only two performances of his works have taken place there? It was after the first (of his Danish songs) that Debussy wrote in *La Revue blanche* an opinion that has often been quoted as having been given of Debussy's own music: 'Ce sont des chansons très douces, très blanches,' he wrote 'de la musique pour bercer les convalescentes dans les quartiers riches.'

E. LOCKSPEISER.

*Difficulties of Beethoven Pianoforte Sonatas.* By Ambrose Coviello. Oxford University Press. Each 1s. net.

Eight of these booklets have now been published, dealing with sonatas No. 1, 2, 3, 5, 7, 8, 12 and 16. None of them discusses more than a very few bars of the music, but these thoroughly and cleverly. They are without doubt the work of a sensitive and intelligent musician and of an experienced teacher. Mr. Coviello's frequent advice is that every pianist should realise that he is his own best teacher, and his own worst pupil, that tone should be a result of judgment and not a



mere matter of physical convenience or inconvenience, and that very many technical difficulties are the result of failure to crystallise musical thought, so that the muscles have no incentive to right doing. The booklets are rich equally in searching interpretative analysis (of such passages as the opening bars of the slow movement of the D major sonata, Op. 10, No. 3) and in ingenious solutions to certain purely mechanical problems.

WILLIAM GLOCK.

*The Pursuit of Music.* By Walford Davies. Thomas Nelson. 7s. 6d. net.

This book is notable for its affectionate style, for its first-rate exposition of the growth and nature of technical equipment in Western music, for its imaginings and prophecies, and for its dislike of opera.

'Our beloved octave,' 'the beautiful interval of the augmented third,' 'turn thinkingly to your keyboards, music-lovers all' are only three among hundreds of phrases which, if distressing, are not cynical. Sir Walford Davies discovers an analogy between the choice of words at the beginning of the 'Merchant of Venice,' and of chords in the opening bars of Beethoven's E minor sonata, Op. 90; he supplies a 'Specimen Page of a Music Dictionary Any One might compile' (certainly); he foresees the substitution of a rule of five for a rule of four, the future of running commentary (Mr. Howard Marshall on a performance of 'Tapiola'), and finally, in 1960 'some English Michelangelo or Leonardo of the day' who will begin the perfect opera with a pianissimo figure in the violas (which Sir Walford Davies supplies), to which will correspond on the stage, modestly enough, the subdued figure of a forlorn child. Music, the author complains, is continually at 50° to 100° C, when it could so often be at zero. There must be an 'alternation of prominences,' without which opera is the 'shallowest fraud.' 'The Pursuit of Music' is justified for its middle section, unanxious for speculation or reform, which is lucid and masterly.

WILLIAM GLOCK.

*The Music Lover's Miscellany.* Selected and edited by Eric Blom. Victor Gollancz. 7s. 6d.

Mr. Blom's enthusiasm for collecting and tabulating has been shown on more occasions than one. The 'Music Lover's Miscellany,' a 'Week-End Book' of writings on (or near) music, is the result, obviously, of many years of still noting and preparation. The greatest limitation of a prose anthology is that very many of the extracts are not complete or satisfying in themselves, as are the examples in even the most harassing of verse anthologies. All seems to depend on the quotations being vigorous, witty, penetrating, satirical, intriguing, philistine, or authoritative, and, if possible, many of these things at once. The rather long excerpts from 'Vittoria,' 'La Révolte des Anges,' 'Niels Lynne,' and others which are simply serious or narrative are not, therefore, among the most successful. There are forty-

two sections in the book, ranging from 'Amateurs' to 'Women Musicians' (alphabetically), the authors from Confucius to Casanova, from Plato to Marcel Proust, from Ethelred, Abbot of Rievaulx to Gertrude Stein. Berlioz is the only musician to be quoted very much; the other chief sources are Charles Burney, John Evelyn, the Spectator, Samuel Butler, Eckermann and Charles Lamb—together as good a choice as there could be for the purpose. Mr. Blom's arrangement of the quotations is full of charm and cunning—the juxtaposition of Handel's and Gluck's wills is but one example—and his invention of titles is something to be enjoyed on its own account. It is a book thoroughly worth possessing.

WILLIAM GLOCK.

*Four Latin Plays of St. Nicholas.* A dissertation in . . . the University of Pennsylvania . . . for the degree of Ph. D. By Otto E. Albrecht (Philadelphia, 1935).

More than three-quarters of a century have passed since Coussemaker issued his *Drames liturgiques du Moyen Age* (Rennes, 1860). Much attention has been paid to the verbal Text of these Liturgical Plays, culminating recently in the two thick volumes by Prof. K. Young of Yale (Oxf. Press, 1933), *The Drama of the Medieval Church*. But the music has been mainly disregarded, since Coussemaker's pioneer effort. It is well then that Mr. Albrecht, in publishing these four plays of St. Nicholas, has not omitted to give attention to the chant. He indicates the types of melodic material and their several repetitions in each of the course of the four dramas: but he does not reproduce the melodies themselves except in a single page of facsimile. There is a hope expressed of a fuller reproduction to come hereafter: and musicians who are interested in medieval music will look forward expectantly to this. The single page of facsimile whets their appetite for the rest; and they will gladly forgo any chapter of introduction like the Chapter VI, which is devoted to the music, as being unintelligible to those who are not familiar with medieval notation, and unnecessary for those that are.

Short of facsimile of the music, Mr. Albrecht gives much that is of value in his commentary, especially the history of the development of the legends and plays in question from literary and iconographical sources. He prints the plays in full, and a set of symbols indicating the recurrence of the tunes shows that the amount of melodic material varies greatly. The first, *Tres filiae*, seems to be built upon repetition of a group of four short phrases, and a second group of only two; it ends with the famous liturgical antiphon, *O Christi pietas*. In the second play, *Tres clerici*, four phrases suffice for the whole play, till finally a new set is given for the closing prayer of the Saint; and the *Te deum* follows the document.

The third play, the *Iconia*, is much richer in variety of melody, though it begins monotonously. Fresh phrases emerge as the play moves on, till they number over forty in all. The fourth, *Filius Getronis*, is less varied, but more rich in its music than the first two plays. Ultimately about twenty phrases appear.

These are dull statistics, especially as compared with other dramas,

such as the *Peregrinus*,<sup>(1)</sup> but they must suffice until we can have the music set out in full. May it be soon.

WALTER FRERE.

*The Early English Carols.* Edited by Richard Leighton Greene, of the University of Rochester (U.S.A.). Oxford Press, 1935: pp. cxlv + 461. Price 30s.

Dr. Greene has set himself the task of investigating afresh the English Carol; determining its origin, progress, and decay; deciding upon its true form, and showing up the perversion of that form since the sixteenth century. It was originally a round-dance with singing. The refrain stands at the head and is sung by all: a soloist sings the various stanzas; and all add to each of them the opening burden or refrain. This is his deduction from all the evidence that he has collected; and on the strength of it he prints a collection of genuine carols. They number 474 and extend down to the year 1550.

They were not in origin Christmas-pieces, but belonged to old pagan pastimes of dangerous and doubtful morality. The church, to obviate scandal, diverted them to religious times and uses: especially from the old Yule-tide to Christian Christmas. So concludes Dr. Greene. Working on these lines, he has produced a very valuable study. He gives no musical illustration, but his notes are full of musical information and references to the places where the tunes are to be found, both ancient MS. and modern print. Of the 75 MSS. which he uses and describes, the bulk are at the British Museum: but Oxford and Cambridge have two of the three best musical MSS.—the Selden MS. at the Bodleian, and the Trinity Carol-book at Cambridge, edited Mr. Fuller-Maitland in 1891. But the richest collection of music is in the Ritson MS. at the British Museum (Additional MS. 5665). Only a dozen MSS. or so have music at all. The carols are often bits of some commonplace book, or notebook, or are scribbled in on a blank page anywhere.

The Editor's introduction of 145 pp. is a fitting frame for the picture which he presents so carefully.

W. H. FRERE.

*Plan for Cinema.* By Dallas Bower. Dent. 6s. net.

The film-opera seems to be the inevitable development of the operatic-excerpt films of Miss Grace Moore and others. Mr. Bower devotes a few pages of his little book on the future of the cinema to this interesting subject. While he is not in favour of film versions of the operas of Mozart and the Italian school, since scenery is immaterial to their action, and would, in too great detail, detract from their musical value, he thinks that film versions of the music-dramas of Wagner would greatly enhance their effect, in that the scenic suggestions of Wagner's music could be interpreted visually by the camera;

(1) Facsimile published by H. Omont; *Le Mystère d'Emmaus* (Bibliothèque de l'École des chartes: Vol. LXXIV. Paris, 1913).

whereas technical limitations in the theatre demand a set scenery often at variance with the scenery implied momentarily in the music. And, states Mr. Bower, 'a spectator is most receptive when he is seeing and hearing simultaneously.'

The main difficulty to be overcome before the film-opera could be considered satisfactory is the small volume range of the film sound apparatus, which is two-thirds less than the total volume range of the ear. This, in a film-opera of Wagner, would result in a serious loss of orchestral colour.

G. D. SKELTON.

*Die Entwicklung der Musik im Wandel der Tonsysteme.* By Dr. Hans Erhard Lauer. Verlag Emil Weises Buchhandlung, Dresden. 1935.

'Music' states the author of this little book in his preface 'is not the outcome of the rhythm of natural movement, nor of the effort to make the human voice more expressive, nor again of the cries of elemental man under stress of great emotion; it is rather a true daughter of Heaven, in the same way as is the soul of man. And thus its story is the story of a path of development which leads from the heights of Heaven into the depths of the earth.'

Dr. Lauer considers the interval the most important element in music. The notes are of less importance than what takes place between them in the movement from one to another. Building his theories on this principle, Dr. Lauer manages to trace the development of music through ever-narrowing intervals to the 'Sekundenempfindung' (the acceptance of any combination of notes in the chromatic scale) of modern atonal music, and beyond that to the 'Primempfindung' of the future, which he defines as a progression, and even a melody within a single note (of our music) at which stage, we are told, music will pass onto a higher plane, and will be rather an inward experience than an outward manifestation of sound.

This theory of music, the 'Anthropo-Sophie' originates in Herr Rudolf Steiner, a knowledge of whose works Dr. Lauer evidently assumes in his reader. His own book is too small to be self-sufficient, and would indeed be incomprehensible to a reader lacking some previous knowledge of the subject it concerns.

G. D. SKELTON.

*Period Programme.* By Guy Pocock. Dent. 7s. 6d.

If you ever played in an amateur orchestra and saw the fun of it, and would like to re-live that fun, read this book. It will not add to your musical knowledge, as the subjects of reviews on other pages will; you are not told what music is played, nor how, nor what anybody thought of it; but that your experience will supply, and you are told all the rest. The title means music of a definite period, played and dressed for; Mr. Pocock's orchestra is just Sir Walter Scott's wayside inn. In the end the likely people marry as your prescient mind has foreseen; but that part you may skip, if you can bear to put the book down.

A. H. F. S.

## REVIEWS OF MUSIC

The following abbreviations are used: [Eu] Eulenburg, [C] Curwen, [O] Oxford University Press, [A] Augener, [R] Winthrop Rogers, [Cr] Cramer.

### *Songs.*

Boyce, William: *Tell me lovely shepherd*. The right adjective is: pretty, for this gentle little period piece. Michael Mullinar has written a most suitable accompaniment. [A]

Charles Ernest: *When I have sung my songs*. This setting shows a proper realisation of word values (words and music are by the same writer) and a sound, if conventional, method of composition. The song is well placed for the voice. [R]

Coleman, Ellen: *Five Songs*, settings of poems by Robert Nichols. There is something stiff in the manipulation of these songs and something gauche in the manner of their setting. But the stuff is interesting and much of it has originality of purpose and shows an individual touch in the workmanship. Singers who don't mind working at a song that at first blush may seem distant and rather odd should look at this cycle. [A]

Ireland, John: *Great things*. It sweeps along with a good rollicking gait, has a pleasant tuneful heartiness and for the rest is compounded of the same ingredients as went to form its many admirable predecessors. [A]

Pierce, Dora: *The enchantment*, the poem by Thomas Otway. The composer has evidently been at pains to write a song similar in 'period' to the late seventeenth century poem and has succeeded. The writing is able. [O]

Sharpe, Evelyn: *Morning*. The simplicity of this setting is backed by sufficient astuteness to make a success of the whole. The reviewer would, if singing the song (only then), alter one note value—but that's neither here nor there. [Cr]

Tate, Phyllis: *Cradle Song*, the words by Blake. This is for a modern baby's use, with its acrid harmonies and general air of the present day. [O]

Vaughan Williams, Ralph: *Six English folk-songs*. *Two English folksongs*. *Two French folk-songs*. Arrangements, the Two English for voice and violin, the others for voice and piano. The French are

'Chanson de quête' and 'La ballade de Jésus Christ.' The arrangements, all of them effective, vary from the plain version of 'One man, two men' to the slightly more decorated style of the second French song. 'The lawyer' ought to be good fun for singer and violinist both. [O]

*Pianoforte duets (two pianos).* In the O.U.P. 'Two-piano series' two pieces deserve notice. The first is an arrangement by Mary Howe of J. S. Bach's chorale 'Schafe können sicher weiden' which is an exquisite piece very skilfully dealt with. It should delight those who have the means to play two-piano things. So too should I. L. Pavia's 'Polka Vienneise' which is a sparkling piece founded on a particularly attractive tune by Johann Strauss. There are other good things to be discovered in this series, but these two are outstanding.

Bach, Johann Christian. *Sinfonia in E flat major.* Scored for two oboes (or flutes), two horns and strings. According to Dr. Fritz Stein's preface (where the symphony is aptly called an amiable work) the date of composition is between 1765 and 1770, thus in the early years of his London career. It is fine music with a particularly attractive slow movement. [Eu]

Arnold Bax: *Symphonies 1-6, The Garden of Fand, In the Faery Hills, Tintagel, November Woods, Overture to a Picaresque Comedy.* The problem of the miniature of a many-staved orchestral score has many difficulties that may be appreciated by the general reader and doubtless many more of which he knows nothing. These scores of Bax's symphonies and shorter orchestral works show how that problem is being attacked and how far solved by an English firm. It cannot be denied that the print is exceedingly small in those works where the scoring is extensive and since Bax is nothing if not an extensive scorer the attempt to secure the maximum of legibility within the minimum of space has had to be made in practically every one of the works mentioned above. 'In the Faery Hills,' 'Tintagel' and 'November Woods' come off best in this matter though all of these scores, if liable to tire the eyes in a badly lit concert hall, are invaluable for use at home. There, with a strong light directed on to the page, this array of neat volumes becomes an invaluable aid to the understanding of Bax's orchestral music. The prices are very reasonable. (Murdoch, Murdoch and Co.)

Geminiani. *Concerto Grosso in G minor. Concerto Grosse in E minor.* Scored for strings (four solo, three ripieno). From Prof. Robert Hernried's preface it appears that these were two of a set published in London in 1733. On the whole the G minor is the more individual work though the Adagio of the E minor deserves everything that has been written or said in its praise. [Eu]

Sibelius: *Symphonies 1, 2 and 4; Tapiola; The Swan of Tuonela.* Until comparatively lately few orchestral works by Sibelius have been available in this form. Breitkopf and Härtel's present issue of the



works detailed above is therefore particularly welcome. The first extraordinary fervour among the English public for Sibelius's music has died down. The dangerous period when a stupid and thoughtless enthusiasm, founded on little more than sentimentality and snobbery, threatens to warp judgment and alienate the sympathies of the intelligent, has been safely passed through. One can look at Sibelius's calmly at last. But to look at it one must possess it and the orchestral scores, even when procurable, are costly. These clearly reproduced miniatures bring the works more nearly within reach of the student. Except for the division of the strings in 'Tapiola' the works in question do not demand a great multiplication of staves on the page; and so it happens the condensation of these five scores places much less strain on the eyes than is usual in such cases.

Telemann. *Musique de Table, partagée en Trois Productions*. Scored for two oboes, two flutes, two horns, strings and continuo. This is the third 'production' and consists in five sections; a Suite of eight movements, a Quatuor of four movements, a Concert of four movements, a Trio of four movements and a Solo of five movements. Apart from the interest attaching to the work of this great contemporary of Bach and Handel this Tafelmusik has a freshness and vitality as well as an individuality of style that give each section a character of its own and the complete work a distinctive quality. Least good are the short quick movements in the Suite which might have been written down by almost anybody. But all the slower movements have dignity and poise, while the Quatuor and Trio must both sound ravishing. [Eu]

Vaughan-Williams: *Symphony in F minor*. The appearance of this miniature ten months after the first performance of the symphony itself shows commendable promptitude and a faith in the survival value of the music which seems altogether justifiable. Here is not the place to speak of the work in detail. It is one of the most significant, as it is also one of the most compelling, compositions to appear within the last decade. This score, where the print though exceedingly small for any but eyes of some strength is clear, brings the work within reach of the study. That is a necessity for any but the class of listener who only 'overhears' music. For this is a work that meets you half way only if you have taken the trouble to journey the other half towards it. [O]

Verdi. *I Vespri Siciliani*. The overture to the opera. [Eu]

#### Choral works

Hadley, Patrick: *La Belle Dame sans Merci* set for tenor solo, chorus and orchestra. What is there left to say of a work which is a setting of words that to one reader at least are not only poetically but musically self-sufficient? Gild the lily how you may, the unvarnished truth, for those who have once met it, must remain the only possible measure of excellence. Hadley, when he wrote 'The trees they grow

so high ' placed himself immediately and by right among the most sensitive artists of his generation. Here in this later setting of Keats the same ability in weaving a fine harmonic texture obtains once more, the same acute realisation of how words and music may be made to interact. This seems tantamount to saying that the music is good. And so it is, though one misses the surprisingness of 'The Trees.' Choral societies whose members are not so tetchy about these matters will find much in 'La Belle Dame' to interest them. They should take the work to themselves and we hope they will. In so doing they will please everyone concerned and we impenitently shall have to stay out in the cold. For us, then, there will only remain to await the next work. [C]

Vaughan Williams: *Five Tudor Portraits; A Choral Suite founded on Poems by John Skelton.*

The disposition of parts is for chorus, contralto and baritone soli and orchestra. The orchestral accompaniment is also arranged for strings and piano. The first setting is of 'The tunning of Elinor Rummung' and tells of the astonishing female who brewed good drink and dealt firmly with any who tried to get out of her something for nothing. The second is 'Pretty Bess' a love song. The third is the 'Epitaph on John Jayberd of Diss' a scurrility mostly in latin, describing in terms not too nice the character of a lately deceased country parson. 'Jane Scroop, her lament for Philip Sparrow' is the fourth setting of the set, a threnody on a tame bird killed by a 'cat of churlish kind.' Lastly 'Jolly Rutterkin' which tells of a 'dashing young fellow' who 'like a rutter hoyda' danced and swaggered his way through life. These five numbers should be of special interest to readers of this periodical for not music alone but letters also play their part here. Vaughan Williams has once again professed his faith in the musical intelligence of his audiences at home. For who but one of his fellow-countrymen would be able, or would (more's their loss) take the trouble, to puzzle out Skelton's odd jingles? And unless that be done, a good half of the understanding and attractiveness of this work goes by the board. Each poem in this edition has a short glossary, each a model of discretion. With Skelton one must, of course, be careful of the queasy modern stomach. But because 'pose' rhymes with 'nose' is it necessary, or even exact, to say it means 'catarrh'? The music is not so simple a matter. Confronted with a new work of manifest importance and value one endeavours to assess it according to some acknowledged standard and all the while personal predilection, with its warmth of enthusiasm for or against, draws ever nearer and warps critical expression. With that warning as to what has happened in this case it may be said that 'Pretty Bess' is one of the most successful light things Vaughan Williams has ever done, but that 'Jane Scroop, her lament' is still better and is one of the loveliest pieces by him we know. Willingly one burns one's boats, prophesying as to this number's future. And for the rest? Let capable choral societies answer that question. The job will be fun for them. [O]

SCOTT GODDARD.

## REVIEWS OF PERIODICALS

*Sovetskaya Muzyka.* Moscow. November, 1935.

V. Jokhelson: *On the Fourth Anniversary of the Leningrad Society of Soviet Composers.* M. Glukh: V. V. Shcherbachev's 'Storm.' A. Bulyakovsky: I. Dzerzhinsky's 'Quiet Flows the Don.' A. Rabinovich: *Notes on Some New Quartets (by P. Ryazanov and V. Bruns).* M. Druskin: *On D. Shostakovich's Piano Compositions.* Y. Kremlev: *The 'Cello Sonatas of Y. Kochurov and D. Shostakovich.* A. Anisimov: *Mass Types in the Works of the Leningrad Composers.* I. Sollertinsky: *The Work of the Leningrad Musical Theatres.*

It is becoming more and more clear to the detached spectator that the one new composer of importance produced by Soviet Russia is Dmitry Shostakovich. His First Symphony is now familiar; his Piano Concerto was played over here recently; and by the time these lines appear London will have heard his Third Symphony and a concert version of 'The Lady Macbeth of Mtsensk.' But there still remains the difficulty of getting to know him intimately. However, Druskin assures us that 'Shostakovich—an excellent pianist himself—turns to the piano at the critical halting-places in his development,' so that his five opus-numbers for the instrument give one a useful bird's-eye view of his work. They are 'Three Fantastic Dances,' Op. 1; a Sonata, Op. 12, written in 1926, when the composer was just twenty; ten brief 'Aphorisms,' Op. 13; '24 Preludes,' Op. 34; and the Concerto, Op. 35. (The last two were written immediately after 'Lady Macbeth' in 1932-33.) It is disquieting that Druskin is able to trace so many alien influences not only in the Sonata (Prokofiev, Stravinsky, Auric, Hindemith) but in the more recent Preludes and Concerto (Prokofiev, Strauss, Chopin, Tchaikovsky, Beethoven, Mahler, Weber and Stravinsky). It is true that Druskin tries to excuse him on the ground that he 'consciously introduces this or that reminiscence for the sake of its significance.' But it is noticeable that Kremlev in the very next article brings the same charge against Shostakovich's 'Cello Sonata'—very obvious hotch-potch of styles—and is able to give chapter and verse for 'quotations' from Borodin, Liszt, Beethoven and Mozart.

GERALD ABRAHAM.

*Revista Musical Catalana.* Barcelona. October, 1935.

Joan Llongueres: *Del classicisme en la Dansa.* Vicenç Ripollés: *Qui era el cèlebre organista cec de València?* F. Lliurat: *Entorn de la interpretació musical.* Joaquim Rodrigo: *Els festivals musicals de Salzburg.*

Frederic Lliurat's starting-point is Stravinsky's dictum (in 'Chroniques de ma Vie') that 'music has to be transmitted, not interpreted.' He sets against it a saying of Anton Rubinstein that the performance

of a page of music must always necessarily be subjective, and has little difficulty in demolishing Stravinsky's thesis.

November.

Lluís Millet: *Que és Musica?* Joan Salvat: *Don centenaris memorables (Bellini—Saint-Saëns)*. J. S.: *Saint-Saëns, tal com ens el contem*. F. Lliurat: *Saint-Saëns i les seves obres per a piano*. Otto Mayer: *Assaig sobre el valor actual de Riemann*.

In his short essay on Saint-Saëns' piano works, Lliurat is scrupulously just to a composer whose reputation is now at its nadir and who, 'although one of the best pianists of his time,' certainly did not put the best of himself into his piano music. Lliurat remarks of the Scherzo for two pianos, with its use of the whole-tone scale, that it 'offers a foretaste of Ravel and Dukas'—which could be said of few other of Saint-Saëns' compositions.

December.

Josep Subirà: *La 'tonadilla' escènica a Barcelona, a través dels llibrets*. Joan Tomàs: *Missió de 'L'Obra del Cançonero Popular de Catalunya' a les comarques de Ribes i la Cerdanya*.

Subirà, who is probably the greatest living authority on the *tonadilla*, examines the libretti of the specimens printed at Barcelona during the last decades of the eighteenth century and prints the oldest of them, 'Doña María la Tabernera' (1774), in full. There is no question, however, of any true Catalan *tonadilla*; even when written expressly for the Barcelona theatres, the libretti were Spanish and some of them were merely variants of intermezzi performed in Madrid.

January, 1936.

Lluís Pericot: *Una representació de dansa ibèrica*. Lluís Millet: *El nostre Art Choral*. F. Lliurat: *Joan Cristià Bach*. S.: *Kurt Schindler*.

The editor's article on J. C. Bach is brief, but worth reading. For Lliurat, the 'London' Bach epitomises the spirit of the latter part of the eighteenth century. 'Johann Christian's symphonies and sonatas prepare the way for the symphonies and sonatas of Mozart,' he considers. But he seems to make too much of similarities shared by all the composers of the period.

GERALD ABRAHAM.

*Revista Brasileira de Musica*. Rio de Janeiro. June, 1935 (published in November).

F. C. Lange: *Americanismo musical*. Vianna da Motta: *Os trillos nas obras de Beethoven*. Octavio Bevilacqua: *Dois coraes de J. S. Bach*. Mario de Andrade: *Uma sonata de Camargo Guarnieri*. Umberto Marconi: *Don Licinio Refice e a sua opera 'Cecilia'*. Ludwig Bisschopnick: *Heinrich Neal e sua obra*.

In his valuable essay on the interpretation of Trills in Beethoven, Professor da Motta, director of the Lisbon Conservatoire compares the

views of all the important editors, including the most recent: Casella and Schnabel.

GERALD ABRAHAM.

June.

A. Brüggemann: *G. S. Bach, G. F. Händel e D. Scarlatti nel 250o. anniversario della nascita*. M. Ferrorotti: *Ritratti inediti di musicisti*.

On the thread of a couple of unpublished portraits of musicians by the Florentine painter, Luigi Sabatelli, Ferrorotti hangs (among other things) an amusing account of the three 'Senesini,' or rather of the two younger *castrati* so called.

July.

G. Sallustio: *Il Bellini maggiore*. G. Alcari: *La 'Zaira' fu veramente fischiate?* A. della Corte: *Ipotesi sulla casa dove Bellini si spense*. G. Pannain: *Paul Dukas (1865-1935)*.

Sallustio's essay on 'the greater Bellini' is more solid than many such centenary tributes. He is not blind to Bellini's real weaknesses (e.g., in orchestration) and ingeniously defends some apparent ones. It is pleasant to find someone saying a good word for the slight but not altogether trivial 'Pirata' overture. Sallustio also has some interesting things to say about Bellini's influence on Verdi.

August-September.

G. Nataletti: *Improvvisatori ed improvvisazioni di popolo*. E. Paolone: *Angelo Mariani e la sua malattia*. C. L.: *La celebre cantante Jenny Lind*.

Giorgio Nataletti's account of the art of the *improvvisatori* is fascinating. The art, long supposed to be dying, is not yet dead. Far from it. According to Nataletti, the *poeta a braccio* still sings of Æneas and the Trojan War, of Orpheus, of Jason and Medea. Nor does he limit himself to classical subjects; Garibaldi rubs shoulders in his songs with Verdi, Mussolini with 'Landru of happy memory.' 'Give him a subject; give him, if you will, the first rhyme: after a moment's pause, he will begin a new song.' Sometimes the melody is improvised, too—Nataletti gives music-type examples; sometimes a 'stock' melody is used. Nataletti prints one such tune, collected in Tuscany, but used 'all over Italy to relate stories of brigands, heroes and saints alike.'

October.

M. A.: *Enrico Polo*. O. Svampa: *Uno sconosciuto autografo di Rossini*. F. Mazzi: *L'evoluzione della musica in Europa: V*.

The facsimile of an 'unknown autograph' of Rossini (a twenty-seven bar mazurka inscribed in the album of the Countess Perozzi) is the only thing of interest in an unusually dull number.

GERALD ABRAHAM.

*Sovetskaya Muzika*. December.

D. Chernomordikov: *Revolutionary Song in 1905*. M. Druskin: *The Revolutionary Songs of 1905*. V. Fermann: *A. P. Goedicke's Opera, 'At the Ferry'*. I. Sollertinsky: *Stendhal and Music*. R.

Gruber: *Questions of Musical Criticism in Leningrad during 1934-5.* Marian Koval: *On 'Light' Music.* A. Kamensky: *The Problem of Style in Soviet Musical Performance.* I. Yampolsky: *Heinryk Wieniawski* (centenary article).

The workers' songs of the period of the attempted revolution thirty years ago, dealt with by both Chernomordikov and Druskin, are interesting though not very valuable musically or poetically. It is curious that so many foreign melodies were borrowed; the only good, genuinely Russian tune was the fairly well-known 'Dubinushka'—which ought to have become Russia's 'Marseillaise.' Both the 'Marseillaise' itself and the 'Carmagnole' were pressed into service, the former in an adapted form as 'The Workers' Marseillaise.' Chernomordikov, who edited the 'First Collection of Revolutionary Songs in 1905,' gives some interesting reminiscences of his difficulties in getting it issued.

GERALD ABRAHAM.

*Musica d'oggi.* December.

A. Casella: *Le sinfonie di Muzio Clementi.* G. Berra: *L'Accademia di musica antiqua in Venezia.*

Casella seems to have been the first Italian musician to examine the Clementi manuscripts, formerly in the possession of Dr. W. H. Cummings, acquired in 1917 by the Library of Congress, Washington. The 154 pages of manuscript include four fine symphonies. None of them is quite complete, part of the first movement being missing from each, but Casella has discovered that the missing portion of one of the symphonies is in the British Museum (No. 29,321), and has also made a careful reconstruction (partly from another version in a different key) of one of the others. Both are to be published by Ricordi. A third work is of peculiar interest; it bears, in English, the title 'Great National Symphony' and, according to Casella, 'introduces popular themes as well as "God Save the King" with curious polyphonic elaborations.'

GERALD ABRAHAM.

*La Revue Musicale.* Paris. December, 1935.

Henri Lichtenberger: *Schumann et le temps présent.* Pierre Bugard: *L'âme de Schumann.* Robert Pitrou: *D'Eusébius à Florestan.* Charles Koechlin: *Schumann, musicien romantique et universel.* Victor Basch: *L'esthétique de Schumann.* Karl Gieringer: *Le feuillet d'Endenich.* René Chalupe: *Schumann, musicien-poète.* Robert Bernard: *Le 'lied de Schumann.'* Fred Goldbeck: *Revisions.* Hermann Springer: *Les péripéties du 'Concerto pour violon' inédit.* Julien Tiersot: *Schumann et Berlioz.* Friederich Schnapp: *Essai de reconstitution de la correspondance de Schumann et de Liszt.* Marcel Beaufrils: *Schumann et l'Opéra national allemand.* Henri Gil-Marchex: *Schumann au Japon.*

A special number devoted to Schumann. News from this rather deserted front is fuller and more interesting than at first might have been expected. An æsthetic revaluation has, of course, always a certain aptness and that undertaken here by Henri Lichtenberger,



dealing as it does with an informed contemporary French point of view on the work of a particularly Teutonic composer, is significant. The article begins with a quotation from 'Jenseits von Gut und Böse' where Nietzsche demolishes 'soft' Schumann, continues with a courteous but rather half-hearted plea for some of his works, notably those pianoforte works (the *Etudes Symphoniques*, *Carnaval*, the *Concerto*) which Cortot and others have kept before the French public, and finishes with a note of sympathy for Schumann's end and a handsome bouquet to the artist whose soul was 'opened wide to the eternal beauties of love, of spring. . .'. The other articles are more concerned with the music. Robert Bernard's articles on the Songs, Hermann Springer's on the Violin Concerto written, in the last days of Schumann's effective working life, for Joachim but found impossible of performance, an article on Schumann and Berlioz, another on Schumann and Liszt, these are of most value to musicians among the fourteen articles in this number.

January, 1936.

Vicenzo Tommasini: *Quelques erreurs dans des partitions célèbres corrigées par Toscanini*. Emanuel Buenzod: *Vues sur Beethoven*. Charles Koechlin: *De quelques horizons nouveaux*. Henry Prunières: *Les tendances actuelles de la musique*.

Vicenzo Tommasini tabulates a number of revisions in orchestral scores by Beethoven and Wagner which have been made by Toscanini. Charles Koechlin discusses 'New Horizons' by which is meant the use made, and still to be made, of the latest additions to 'musical syntax'—atonality, polytonality, the return to modal manipulation—and how far these things can be incorporated into the existing system. Complementary to this is Henry Prunières' *Les tendances actuelles de la musique* which is an informative survey of European music during the last fifty years.

*La Revue de musicologie*. Paris. August, 1935.

A. Machabey: *Etudes de Musicologie pré-médiévale*. Suzanne Clercx: *La forme du Rondo chez C. P. E. Bach*. E. Harászti: *J. B. de Laborde et la musique hongroise*.

The first article is in continuation of a study commenced in a former number and deals with Quintilian. The article on C. P. E. Bach takes for its starting point the fresh material he introduced into rondo-form, thereby enlarging its scope, altering its character and preparing the way for 'first-movement' form. There is discussed (a) his extended development of the basic idea of 'theme with variations' and (b) the increased importance he gave to the main theme of a work in relation to subsidiary matter grouped round it.

*Revue du chant grégorien*. Grenoble. January.

Abbé J. Cosson: *Strophes saphiques*. Mgr. Caillot: *Lettre à l'occasion des Journées liturgiques et grégoriennes de Grenoble*. D. Lucien David: *L'introit 'Omnia terra' du IIe dimanche après l'Epiphanie*. D. L. D. et J. Handschin: *Un point d'histoire*.

Guillaume de Fécamp. Pierre Damas: *Note sur la musicalité du Latin*. D. L. David: *La belle part des fidèles*.

The more musical part of this number begins with the analysis of the introit 'Omnis terra.' The note on Guillaume de Fécamp concludes a useful enquiry. The most valuable contribution is that dealing with the musical quality of classical latin, a matter of some importance to singers of plain-chant.

*Caecilia en De Muziek*. Amsterdam. December, 1935.

Erwin Bodky: *De kunst van het piano-studseren*. Willem Zonderland: *Cor Kuiler*. Piet Visser: *Musiektheorie der Middeleeuwen*.

The last of these is the most worth while. It stresses the necessity for closer study of the music of the middle ages and suggests as a help thereto a new history of the period by the Nijmegen priest J. Snits van Waesberghe, a work in ten volumes of which two, we gather, have so far appeared.

January, 1936.

Willem Pijper: *Alban Berg*. Erwin Bodky: *De kunst van het piano-studeeren*. J. C. Hol: *Smulder's vioolcomposities*.

Pijper's obituary of Berg has the special significance of being an analysis of one modern composer by another. The article is something more than a mere description of Berg's achievement and gifts. It is one of the best of its kind we have read.

*Musico d'Oggi*. Milan. May, 1935.

R. de Rensis: *Il premio Mussolini a Zandonai*. F. Mazzi: *L'evoluzione della musica in Europa: IV*. G. Fara: *A proposito di scavi etnofonici*.

We in England know too little of Zandonai, who has a big reputation in his own country. This review of his career by de Rensis is informative but altogether eulogistic. Reading between the lines, it is easy to see what is happening to Zandonai. He himself naively said of his 'Giulietta e Romeo' (1921) that it was 'a return to our true musical drama. . . The new work is simpler and more limpid than my earlier ones. The latter were more complicated, but that was because, ten years ago, we Italians were considered ignorant of technique and I wished to display all my powers so as to prove that we also know how to write difficult music. To-day things have changed and no such demonstration is necessary.' And de Rensis says of his most recent work, 'La farsa amorosa' (1933), an Italian version of the ever-green 'Three Cornered Hat,' that 'its Italianness lies in the full and complete restoration of melody . . . without limitations or interruptions.'

January, 1936.

A. Bonaventura: *Musica e poesia nel Trecento italiano*. A. D. C.: *La morte di Alban Berg*. G. de Napoli: *I centenari melodrammatici del 1936*.

Bonaventura notes that, while the development of Italian music has usually lagged behind that of Italian poetry (though both have undergone more or less the same changes and been marked by the same phenomena), the appearance of the *ars nova florentina* in music

coincided with that of the *dolce stil novo* in poetry. Like some of our own madrigalists later, many of the 14th century Italians wrote verses because they were musicians and this little study of Bonaventura's is worth the attention of everyone specially interested in the genesis of the canzona and madrigal.

GERALD ABRAHAM.

*La Rassegna Musicale.* Turin. May-June, 1935.

A Casella: *Problemi della musica contemporanea in Italia.* G. Pannain: *Vincenzo Bellini* (continued). A. Obertello: *Disegno d'una storia della musica italiana in Inghilterra nel secolo decimosesto.*

In this instalment of his important study of Bellini, Pannain shows how the composer used material from his ill-fated 'Zaira' of 1829 in the 'Capuleti' of the following year—not always happily, as the music-type examples show. Pannain also subjects 'La Sonnambula' and 'Norma' to the serious criticism they have too long been denied.

January, 1936.

I. Pizzetti: *Lettera aperta di un musicista italiano del 1936.* L. Ronga: *Carteggi verdiani.*

Pizzetti's open letter to Guido Gatti might well have been headed, 'The whole world kin.' It might have been written by almost any opera-composer of almost any country at almost any time. Pizzetti has not even forgotten to complain that, whereas 'we Italians have always been hospitable and generous to foreign art,' 'we have humiliated and unjustly despised our own artists.'

GERALD ABRAHAM.

*Zeitschrift für Musikwissenschaft.* Leipzig. November, 1935.

Otto Ursprung: *Die ästhetischen Kategorien.* Arnold Schering: *Händels Orgelkonzert in d moll.* Alfred Schnerich: *Zur Chronologie der Messen Haydns.*

The categories analysed in the first article are 'Weltlich, Allgemein-Geistlich, Kirchlich.' Their differing musical styles are described and discussed at great length with examples from Palestrina and the early madrigalists, Bach and the Passion composers, Haydn and the romantics. The article on the Handel organ concerto is very diverting. Prof. Schering pursues imperturbably his way through the masterpieces, providing with some literary or historical background or even with words all that have the misfortune to have been cast on the world with no label or programme. His attention is now turned to this concerto between which and a certain chapter in the Songs of Solomon he finds an astonishing likeness. Apparently these words not only fit but are fitting. It may be so. If only we had something definite in the way of proof to support the writer's bold suppositions.

*Musik und Kirche.* Cassel. October, 1935.

R. B. Ritter: *Predigt.* Fr. Dietrich: *Heinrich Schützens Leichenbegängnis.* H. Birtner: *Grundsätzliche Bemerkungen zur Schütz-Pflege in unserer Zeit.* W. Blankenburg: *H. Schütz und der protestantische Choral.* P. Klanert: *Neues über Samuel Scheidt.*

In a number mainly taken up with Schütz a place would naturally

be kept for Scheidt. This short article gives news of the discovery of material, having to do with Scheidt's life, in the archives of Halle. This is the most important contribution. An excellent study of Schütz is contained in the article by Walter Blankenburg.

February, 1936.

F. Dietrich: *Zur Kultmusikfrage*. K. B. Ritter: *'Programm-Gottesdienste.'* H. Hoppe: *J. S. Bachs Kantaten im Gottesdienst*. F. Hamel: *Zum Thema 'Bachs Kantaten im Gottesdienst.'* L. Hein: *Chorsätze zu den 'Liedern für das Jahr der Kirche.'* F. Schmidt: *Voraussetzungen und Möglichkeiten einer grundlegenden Chorarbeit um die Passionen.* K. Ameln: *J. H. Schein.*

The first article divides music suitable for church usages into four categories—the *Cantus-firmus* style, the *imitierende* style (the 15th century with Thomas a Kempis' *'Imitatio Christi'* as the basic influence), the *wortgezeugte* style (Schütz, Bach, natural speech rhythms and the illustration of a text with corresponding musical figures), the *ausdruckshafte* style (which brings matters up to the present day). There is a photograph of a particularly finely designed organ in the Reformed Church, Elberfeld.

Anbruch. Vienna. October, 1935.

Fritz Beer: *Egon Wellesz*. Viktor Ullmann: *Zur Charakteristik der Tonarten*. Paul Stefan: *Entdeckungen in Verdis Nachlass*. Willi Reich: *Requiem für Manon*. A. Spitzmüller-Harmersbach: *Streit um Fauré*.

The second article attempts to determine the colour-values, and from that to discover the ethical properties, of keys. The article is too short adequately to deal with so vast and debatable a matter. The Verdi notice describes a visit to the archives at St. Agatha.

December.

Karl Gieringer: *Ein unbekanntes Blatt aus Schumann's Eendenich Zeit*. Egon Wellesz: *Paul Dukas*. Heinrich Fischer: *Berufständischer Aufbau der Musik in Oesterreich*. Franz Krieg: *Ursachen des Widerstandes*. Arthur Willner: *Johan Sibelius*.

The article on Dukas memorialises his death, that on Sibelius celebrates his seventieth birthday. The article on Schumann is described by its heading; Eendenich was the institution in which his life ended. The sheet of paper in question, covered with Schumann's handwriting, contains notes on Variation-form, dates of performance of various works of his, scraps of letters to Clara and Julie, Brahms's initials in Schumann's handwriting and across the border on one of the sides a series of figures in columns. For these the writer of the article has an interesting explanation to offer. Some amusing letters from Busoni to his wife are printed.

*Zeitschrift für Musik*. Regensburg. January.

Paul Ehlers: *Abt Schachleiter*. Alban Schachleiter: *Die Schola Gregoriana*. Felix Oberborbeck: *Aufbau des Musiklebens einer deutschen Mittelstands*. Hans Joachim Moser: *Zur Reform des*

*musikwissenschaftl. Studiums.* K. G. Fellerer: *Praktische Musikwissenschaft.* Otto Sprechelsen: *Studenten singen fürs Volk.* Hans Georg Wagner: *Die Kurt Thomas Kantorei im Baltikum.*

From among a number of useful articles attention may be drawn to Dr. Moser's on the study of musicology and Dr. Fellerer's on the same subject viewed from another angle.

*Mitteilungen der Schweizerischen Musikforschenden Gesellschaft.* Zürich. December, 1935.

Manfred Bukofzer: *Zur Interpretation des Fauchboudon-Begriffs.* Bernhard Rywosch: *Johann Georg Lang als Symphoniker.*

The first article is a lengthy and exhaustive enquiry into the character and history of faux-bourdon, with a discussion of the same nature in regard to descant. The remaining article deals with the work of the early eighteenth century composer Lang (born: Bohemia, 1724).

SCOTT GODDARD

## GRAMOPHONE RECORDS

### Orchestral

COLUMBIA. Liszt: '*Faust*' *Symphony* (Grand Orchestre Philharmonique de Paris conducted by Selmar Meyrowitz). Among the recordings of the major works of Liszt which, in obedience to the latest behests of fashion, are having the attention of publishing firms, this of the '*Faust*' *Symphony* is one of the most efficient, to date. The performance is admirable and the playing first-rate. From that point of view the record is as satisfactory as one could have wished, unless it be that at each climax the music lacks punch. But just that extra urge might well have been precisely what the music could never have withstood and the conductor has shown the wisdom of a discreet enthusiast in keeping the dynamics within reasonable bounds. A platitude, especially one that has already had generous reiteration, gains nothing by the addition of more brass. As for the music, with which this notice has rather less to do, appreciation depends on whether the hearer feels that Liszt's treatment is splendid, or merely magniloquent, or just petty.

Prokofiev: *Violin Concerto* (Szigeti and the L.P.O. conducted by Sir Thomas Beecham). Szigeti's playing is brilliant in both senses. It is carried out with extraordinary technical ease throughout the whole expanse of this difficult score and it makes the sharply pointed phrases and acute accentuations of the writing scintillate as they must do if the work is to have its full effect. It is a febrile style of writing. At the same time the *Concerto* possesses more consecution and logical impulse than any other work known to us by this composer.

DECCA. Arthur Bliss: *Suite from music to the film 'Things to Come'* (the L.S.O. conducted by the composer). This is the best film music that has come our way so far. Not having as yet seen the film of which it forms a part, it is possible to judge this suite as music merely. From that point of view it is altogether satisfactory. Whether it 'fits' the film is neither here nor there, for that kind of jig-saw business has to do with considerations in which the composer plays, it appears, no part at all, the matter being in the hands of the director, the camera man, the leading lady and gentleman, the scenario writer, everybody but the man who has written the music. In the film world, as it at present exists, the writer of music is further removed from control over his work than in any other form of entertainment wherein music is used as an adjunct. But this '*Things to come*' suite has an existence of its own apart from the film, and we can enjoy it for what it musically is. The Children's music is exquisite and much nearer the truth than Elgar's '*Nursery Suite*.' The final Reconstruction theme has a splendid quality of diatonic directness.

Mozart: *Serenata Notturmo* (the Boyd Neel String Orchestra). A most entrancing divertimento played with a nice sense for what is just and right for such music. A desirable record.



William Walton: *Symphony* (the L.S.O. conducted by Sir Hamilton Harty). It is seldom that a modern symphony is treated as though it were a commercial proposition. Yet such seems to be the case with Walton's work which within a few months of completion is accorded the distinction of an album. It may be said in their favour that English gramophone companies seem more willing than most to act quixotically in the matter of good but unsalable music. As witness to this estimable failing there are the recent recordings of 'Dido and Aeneas' and this symphony, neither of which can possibly be what the commercially-minded would ever call a 'sale' though we are glad enough to possess the records. The symphony has been reproduced in an admirably manipulated performance. The scoring is full of dangers for the microphone. The many lengthy heavy and obstreperous passages must need continual watchfulness for sound balance and clear phrasing, matters in which the microphone is pitilessly unhelpful and which are not always perfectly adjusted here. Nevertheless this record rings true and probably when we get the score the reason for these rather turgid passages will be made more apparent.

H.M.V. Dvorak: *Symphony No. 4 in G major* (the Czech Philharmonic Orchestra conducted by Vaclav Talich). Great character is shown in this performance. The music grows on one, its wistfulness and restraint having an increasingly appealing quality that leads the hearer, without any evident intention to do so, towards a state of mind that soon comes to accept the fundamental idea of each movement and gradually to become interested in the way those ideas are worked out. The playing is expert throughout and the music swings from point to point with an effortless fluency.

Mendelssohn: *Violin Concerto* (Kreisler and the L.P.O. conducted by Landon Ronald). With a work heard as often as this in conditions of performance by no means always favourable to unalloyed enjoyment it is valuable to be able to return at will to a rendering that will correct the balance. Here it is, in every way admirable, the solo playing impeccable and the orchestral part worthy of it.

Mozart: *Pianoforte Concerto in E flat* (Edwin Fischer and the John Barbirolli Chamber Orchestra). There is little to be said of this fine record except to praise it, recommend it and wish there were more like it.

Richard Strauss: *Also sprach Zarathustra* (the Boston Symphony Orchestra conducted by Serge Koussevitsky). There are two general tests for a record of this work. One is sides 2 and 7, which will show how the more instantly attractive music (the organ preludings, the waltz) is manipulated. The other may be chosen from almost any other side and will serve to show what effect the recording has obtained from the more thickly scored passages that urge the work onward. Sides 2 and 7 might well be subtracted from the rest by those who only like their Strauss mellifluous and pretty. The complete set of records here under review gives the truth about the work as a whole. Care should be taken against overloading in the long loud passages.

Tschaikovsky: *Casse Noisette Suite* (Philadelphia Orchestra conducted by Leopold Stokowski). This is great fun and a delightfully

crisp piece of playing. It is sheer prima donna work, and listening to it one can almost see the first-class orchestra being put through its paces. But the trick is magnificently done and the music glows with life.

### Choral

DECCA. Liszt: *Missa Choralis quatuor vocum concinente organo* (the Philharmonic Choir of Paris). The organ part is omitted. In the rather rigidly phrased Continental style of liturgical singing (by turns harsh in the fuller passages and then, in violent contrast, highly emotional in the softer passages) this is a sound performance. The music is neither very arresting nor noticeably original. It is really a thoroughly competent example of the use of the more worthy romanticist clichés (and a few of the less worthy ones as well) with one or two passages that carry the matter rather farther.

### Chamber Music

H.M.V. Brahms: *String Sextet op. 18* (the Pro Arte Quartet with Alfred Hobday, 2nd viola, and Anthony Pini, 2nd 'cello). A dignified and satisfying interpretation, the ensemble even, the playing excellent. The performance is not especially exhilarating. Instead it has an unobtrusive sense of style and a decent sincerity which allow the music scope to speak for itself and persuade the hearer into an acceptable state of mind.

COLUMBIA. Haydn: *The Emperor Quartet* (the Lener Quartet). This provides exactly that precise, deft playing the work demands, the phrasing fluent and admirably poised, the tonal balance held to a nicety, the rhythmic ensemble in absolute order. There is no more to be said.

### Opera

DECCA. Purcell: *Dido and Aeneas*. The best of this noteworthy experiment of recording a complete English opera, with English artists, is not difficult to discover, which is as much as to say that the result is unequal. That it true though the general level is high, the general effect very acceptable. Not all the solo work is up to standard, while some of it seems to come from exponents of the art of vocalisation rather than from singers sensitive to the attributes of the work in hand. These less adroit persons are ineffective and the choral singing also lacks style. But Mary Jarred's performance as the Sorceress and Roy Henderson's as Aeneas are both excellent, while Bernhard Ord's harpsichord playing is beyond all praise.

COLUMBIA. Gluck: *Orpheus*. The significant fact about this record is its complete efficiency. It is not only a just recording of the opera but a true record of an operatic performance. It has a quality of artificiality which not only puts the work before the hearer in its only right style as a highly conventionalised gloss of the myth on which it is based but brings to mind sufficient of the atmosphere of the opera house to make the result a living reality. The singers do their part admirably. Their names are Alice Raveau (Orpheus), Germaine Feraldy (Eurydice) and Jany Delille (Amour). They give the impression of being fine artists, not characters in a drama. The orchestra accompanies tactfully and plays the interludes well. This is, in fact, a very satisfactory operatic record.

SCOTT GODDARD.

Three Entirely New Volumes in the

*Master Musicians Series*

NET 4/6 EACH

## Mozart

ERIC BLOM

A. H. FOX STRANGWAYS in the  
OBSERVER:

'I have had a delightful time this week. Mr. Blom's book has driven me to reading all the Mozart I could lay hands on.'

DAILY TELEGRAPH:

'English Mozartian literature receives a contribution valuable out of all proportion to the low price of the book.'

## Beethoven

MARION M. SCOTT

TIMES LITERARY SUPPLEMENT:

'An exposition that will harmonize the personality and the music into one convincing portrait. Each part has been viewed in the light of her extensive knowledge of man and music—her familiarity, that is, with the whole Beethoven.'

## Wagner

ROBERT L. JACOBS

MUSICAL TIMES:

'Mr. Jacobs not only says everything that need be said about Wagner and his career; he contrives to add a good deal of pungent comment and original analysis as well.'

Now brought up to date, both editorially and in format, this series provides the finest nucleus available for a music library. Other volumes available are on Bach, Brahms, Chopin, Haydn, Mendelssohn, Schubert, Schumann, Tchaikovsky and Handel

Prospectus Post Free

DENTS

10, Bedford Street, London, W.C.2

SECOND EDITION NOW READY

## ORCHESTRATION

BY

CECIL FORSYTH, M.A.

Author of "Music and Nationalism:  
A Study of English Opera," &c.

Second Edition, 25/- net

(The Musician's Library.)

"Among the few text-books that are of unquestioned supremacy, and as nearly beyond criticism as is humanly possible, Mr. Forsyth's work takes a place second to none. It is now twenty years old, and after three reprintings appears in a new edition, with such extra matter as has been made necessary by the passage of time. . . . *Orchestration*, hailed as first rate in 1914, is now better than ever."—*Musical Times*.

## Life and Times of Beethoven

By EDOUARD HERRIOT

Translated by

A. I. MITCHELL & W. J. MITCHELL

18/- net

"We are told practically all the well-known facts about Beethoven's life, as well as a number which are not so well known. . . . To read this book is like listening to a fluent, rambling, and well-informed conversation. . . . It is best described as a charmingly discursive, well-informed, almost gossip account of Beethoven and his times."—J. W. N. Sullivan *Observer*.

MACMILLAN & CO., LTD., LONDON  
W.C.2

## THREE NEW BOOKS

### The Fleming in Beethoven

By ERNEST CLOSSON .. 10s. 6d. net

Translated from the French by

MURIEL FULLER

### Military Band Instrumentation

By CHARLES HOBY .. 6s. net

### The Structure of Music

By R. O. MORRIS .. 4s. 6d. net

### Miniature Scores

WILLIAMS, R. VAUGHAN

Symphony in F minor .. 5s. net

Job, a Masque for Dancing 3s. 6d. net

DELIUS, FREDERICK

On Hearing the first Cuckoo in  
Spring. Summer Night on the

River .. Together 3s. 6d. net

OXFORD UNIVERSITY PRESS

24, Becho Sq.

Oxford Street,

W.1

16th Year

16th Year

# LA REVUE MUSICALE

Director: HENRY PRUNIERES.

LA REVUE MUSICALE is intended for those interested in the history and æsthetics of music for the intelligent music lover, the man of intellect and the artist. It is read throughout the world by people of culture and, in giving accounts of musical activity in all countries, lays stress on actual compositions rather than on interpreters.

These special numbers have attracted unusual attention. Several are out of print and fetch high prices at bookshops.

WAGNER ET LA FRANCE .. .. .	20 fr.
LULLY ET L'OPERA FRANCAIS .. .. .	12 fr.
ROSSINI ET L'HUMANISME MUSICAL .. .. .	12 fr.
LA JEUNESSE DE DEBUSSY .. .. .	18 fr.
BEETHOVEN .. .. .	25 fr.
LISZT .. .. .	25 fr.
SCHUBERT .. .. .	20 fr.
ALBERT ROUSSEL .. .. .	25 fr.
GEOGRAPHIE MUSICALE 1931 .. .. .	18 fr.
CHOPIN (Decembre 1931) .. .. .	20 fr.
GOETHE ET LA MUSIQUE (Avril 1932) .. .. .	12 fr.
L'OPERA-COMIQUE AU XIX <sup>e</sup> SIECLE .. .. .	10 fr.
MOZART .. .. .	20 fr.
LE FILM SONORE EN .. .. .	15 fr.
BELLINI .. .. .	12 fr.
VICTOR HUGO and LA MUSIQUE .. .. .	10 fr.
SCHUMANN .. .. .	20 fr.

Special numbers of this sort are included in yearly subscriptions (10 numbers)

## SUBSCRIPTION PRICES—

REGULAR EDITION .. .. .	100 fr.
DE LUXE EDITION .. .. .	200 fr.

132-136, Boulevard Montparnasse, XIV<sup>e</sup>, Paris

## THE CRITERION

A QUARTERLY REVIEW

EDITED BY T. S. ELIOT

30s. per annum

PUBLISHED BY  
FABER & FABER, LIMITED  
24 RUSSELL SQUARE, LONDON, W.C.1

# TWO PIECES for STRING ORCHESTRA

*Alfred M. Hale*

*Opus 8.*

No. 1. Serenade

„ 2. Tune

*Score and Parts on hire*

**GOODWIN & TABB, Ltd.,**  
36-38, Dean Street, Oxford Street,  
LONDON, W.1

# MONTHLY MUSICAL RECORD

66th Year of Publication.

MARCH-APRIL CONTENTS.

Balakirev's Music to 'King Lear,' by Gerald Abraham. The Fleming in Beethoven, by Ernest Walker. Notes of the Day; Beecham in America; Robert Bridges on Music; Harpsichords for all; The English and the Violin. Shakespeare and Da Ponte, by Alfred Einstein. The Violin Solo, by Jeffrey Pulver. Dialogues in Elysium—III. Mozart and Don Giovanni, by F. Bonavia. Personality and Interpretation, by Robert L. Jacobs. An Unknown Part of Mahler's 'Das Klagende Lied,' by Gertr Baruch. Concerts, Reviews, etc.

Price 6d.

ANNUAL SUBSCRIPTION: 4/- post free.

*A specimen copy will be sent on application to the Manager.*

**MONTHLY MUSICAL RECORD**  
16, Great Marlborough Street, London, W.1

# MUSICIANSHIP FOR BEGINNERS

by  
**MARGARET APPLEBY**

With a Foreword by  
Sir GRANVILLE BANTOCK

A theory practice book with a difference, and especially valuable to examination candidates. Here pupils will avoid learning their theory parrot-fashion, but will know and learn quicker by *instinctive feeling*. So cleverly is each lesson designed that in working the exercises the pupil unconsciously absorbs many points of musicianship, such as the balance of phrases, interpretative detail, rhythmic patterns, secrets of sight-reading, the beginnings of harmony, etc. For beginners of any age.

Price 2s. 6d. net.

**WARREN & PHILLIPS,**  
26, Union Street, W.1

# Music and Musical Literature

Old and Rare, Secondhand and New

HAROLD REEVES occupies an unique position in the Bookselling World of to-day. Extensive premises and staff are devoted entirely to the supply of Music, Secondhand and New, and Books on Music and Musicians in all Languages.

## CATALOGUES AVAILABLE:

119. Music of all kinds includes secondhand oratorios for choirs in quantities at bargain prices. Bound volumes of organ music. Books on the Bach family. Chamber music and all manner of interesting musical works.
116. A collection of early editions of Handel's works. First editions of the great composers. Early treatises and many curious and rare works on music.
114. A selection of standard text-books and books on musical appreciation, secondhand and new.
111. Old, rare and interesting musical works, including a collection of books on ballet literature.
117. Miniature orchestral scores of standard, classical and modern orchestral works, chamber music, &c. A list of over 1,000.
98. Books on musical instruments: their history, development and technique.
95. Old, rare and interesting musical works. Old English comic operas, books on Greek music, a selection of works on the ballet and dance, books on oriental music and musical instruments, and on the music of early primitive races, &c.

*A special department for supplying libraries.*

*Music and Books despatched to all parts of the World*

**HAROLD REEVES**

210, Shaftesbury Avenue, LONDON, W.C.2. England

Phone—Temple Bar 8772

# THE MUSICAL QUARTERLY

(PUBLISHED IN AMERICA.)

CARL ENGEL, Editor.

THE MUSICAL QUARTERLY is so valuable to me and contains such interesting articles, that, in my opinion, every musician should subscribe to it.—SIR HENRY J. WOOD.

## CONTENTS : APRIL, 1936

(Subject to change)

VIRGINIA LARKIN REDWAY (*Ossining, N.Y.*)  
NEW YORK'S FIRST CONCERT

KARL GEIRINGER (*Vienna*)  
WAGNER AND BRAHM'S  
WITH UNPUBLISHED LETTERS

ALFRED VON EHLMANN (*Vienna*)  
THE BRAHMS CIRCLE

RUDOLF VON FICKER (*Innsbruck*)  
*Agwillare*, A PIECE OF LATE GOTHIC MINSTRELSY

LEONARD W. ELLINWOOD (*Rochester*)  
FRANCESCO LANDINI AND HIS MUSIC

N. LINDSAY NORDEN (*Philadelphia*)  
A NEW THEORY OF UNTEMPERED MUSIC

GEORGE PULLEN JACKSON (*Nashville, Tenn.*)  
STEPHEN FOSTER'S DEBT TO AMERICAN FOLK-SONG

BURNET C. TUTHILL (*Memphis, Tenn.*)  
HOWARD HANSON

X. Y. Z. (*U.S.A.*)  
TWENTY-FIVE YEARS A-GROWIN'

## VIEWS AND REVIEWS

QUARTERLY BOOK-LIST

QUARTERLY RECORD-LIST

## Published Quarterly

At 3 East 43rd Street,  
New York, N.Y.

25/- A YEAR

6/3 A COPY

Entered as second class matter, December 31, 1914, at the  
Post Office at New York N.Y., under the Act of March 3, 1879.

Obtainable from

**J. & W. CHESTER Ltd.,**

11, Great Marlborough Street, London, W. 1.

Representatives for G. SCHIRMER, Inc., N.Y.



# MUSICAL DIGEST

*The Complete News Magazine of the Music World*

---

**Condensed : Entertaining : Informative**

---

Edited by Pierre Key

whose authoritative writings command an international musical following. In every issue:—

**THE WORLD IN MUSIC**

Music news reporting at its best.

**MUSICAL OPINION**

Meaty extracts from current articles of interest, selected from periodicals at home and abroad.

**NEW MUSIC AND BOOKS**

**NEWS OF ARTISTS—TEACHERS—SCHOOLS—STUDENTS**

**PEOPLE AND PLACES**

The Editor's personal comment on the highlight happenings and outstanding personalities of the month.

**IN THE CONCERT HALLS**

Reflecting the consensus of critical opinion on New York appearances of newcomers and old favourites.

---

MUSICAL DIGEST, Inc.,

119, West 57th Street, New York, N.Y., U.S.A.

**\$2 a year in the U.S.**

Add **\$1 a year** for postage outside the U.S.

E. J. MOERAN

## QUARTET FOR STRINGS

in A Minor

Miniature Score. . . . 3/- net.

Parts . . . . 6/- "

'A good string quartet is such a rare example of the composer's art that when one does make its appearance, it is the critic's duty to call especial attention to it. I hope these words will send my readers in search of Mr. Moeran's quartet.'

Reid Stewart in 'The Strad.'

MAURICE RONAN

### PIANO SUITE

Price 4/- net.

This suite of five movements is assuredly a notable addition to the brilliant list of contemporary piano music, and executants will note with enthusiasm that here is a composer who knows the enormous tonal range of the modern pianoforte. Few new important works for the instrument can surpass this suite in its comprehensive spirit and beauty.

ARCHY ROSENTHAL

### SÉRÉNADE BASQUE

Piano Solo. Price 2/- net.

This is precisely the kind of writing which demonstrates the typical colour of pianoforte tone. Liszt did not experiment in vain when so brilliant a piece as this Sérénade Basque comes with such splendid precision from a contemporary composer of our own time, as works written in this manner contribute to the intense vitality of piano music. It would make a fine number in a selected programme group.

ALAN DE BEER

### DOWN BY THE SALLEY GARDENS

Poem by W. B. YEATS

Voice and Piano. Price 2/- net.

This beautiful song does, indeed, provide a perfect match for the lovely words. Recitalists simply cannot afford to miss this song when planning their programmes, for audiences will find its appeal impossible to resist, and its noble quality will likewise appeal strongly to the connoisseur.

GUY WEITZ

### SICILIENNE

For Organ. Price 2/- net.

This charmingly polished, yet essentially dignified number definitely adds distinction to the repertoire of the instrument and no organist should be without it. This is no passing item, but a real and genuine contribution to the organ literature of our time. Guy Weitz is already known to all organists, by whom his splendid compositions are regarded with justifiable enthusiasm.

J. & W. CHESTER, LTD.,

11, Great Marlborough Street, LONDON, W.1





3